

THE
Inland
Printer

AUGUST 1936

HERE'S A Test that would singe your whiskers!

★

Only a thin plate separated this Dayco Roller from the direct flame of two gas burners. In the intense heat above the plate, the Dayco was held for six hours. During the test the roller became heated through and through, registering a temperature of 180° F.

This blistering heat did not affect the Dayco Roller. The Shore durometer, which measures the surface, showed no swelling or sagging . . . no blistering . . . no distortion.

Bear in mind, too, that this was one of the softest grades of Dayco Rollers. An ordinary roller of the same consistency would have melted and run off the stock under the conditions of the test.

Now, of course, even on the hottest day and at the highest speed, rollers would never get as hot on a press as the Dayco did in this test. If they did, Dayco Rollers would stay right on the job unaffected.

With Daycos, you'll never have to stop or slow down your presses for rollers to cool. You won't have to make constant adjustments. You won't run the risk of having rollers overlap and cause a lot of damage. And when winter comes, you will find Daycos as unchanged by cold as by summer's heat. So equip now with Daycos and you'll save time, trouble, work, and money, the year round.

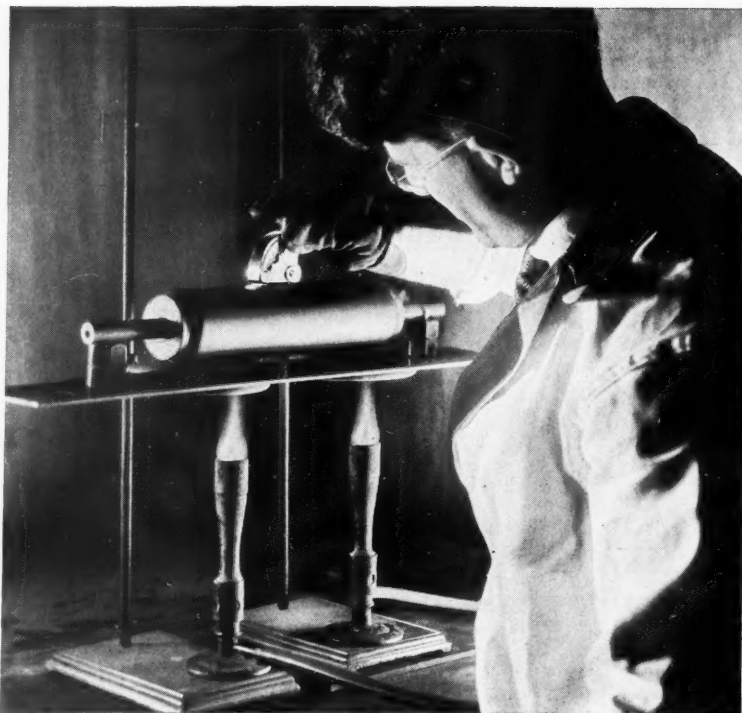
Remember, there is only one patented, sleeve-type roller—Dayco, the original synthetic rubber roller. Insist upon the genuine. Write us today for the Dayco catalog.

THE DAYTON RUBBER MFG. CO.
DAYTON, OHIO

★

DAYCO "STAYPUT" ROLLERS

There are also Dayco Rollers for newspapers. They are called Dayco "Stayput" Rollers. They meet today's requirements of higher speeds and the use of many half-tone illustrations. Distributed through the NELSON ROLLER COMPANY, Tribune Tower, Chicago, and Daily News Bldg., New York City.



NO OTHER ROLLER LIKE THE DAYCO



The patented, exclusive construction of Dayco Rollers makes them different from all others. Because they are all-weather rollers—unaffected by heat or cold—they reduce investment by making fewer rollers necessary. Because they stand up longer and make possible increased press production, they reduce roller and printing costs. And Dayco Rollers result in better work because they always maintain proper tack and give better ink distribution.

BRANCHES AND DISTRIBUTORS

The Dayton Rubber Manufacturing Co. • New York—206 Park Murray Bldg., 11 Park Place • Boston—Henry T. Lefavor, 470 Atlantic Ave. • Chicago—Room 640, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Atlanta—Chas. M. Lewis, 985 Boulevard, N. E. • Cincinnati—R. A. Hoppf, 5114 Stewart St. • Los Angeles—California Printers Supply Co., 411 E. Pico St. • Los Angeles—L. W. Dunlap, 7711 Miramonte Blvd. • San Francisco—John C. Nicholson, 582 Howard St.

Dayco Rollers

The Original Synthetic Rubber Printing and Lithographing Rollers

Copyright 1936 The Dayton Rubber Mfg. Co.

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

Goodbye • picking for sorts

Goodbye • worn and dirty types

Goodbye • broken-off kerns

Goodbye • unprofitable distribution

...LUDLOW

Gives Your Composing Room
A PERMANENT VACATION
from all that !!

With the Ludlow, composition is completed—and every matrix returned to the case—in actually less time on the average than it takes just to set when single types are used. The entire expense of type distribution is saved—and more.

Add to these economies the obvious advantages of unlimited type supply... of Ludlow all-slug make-up... the freedom from broken characters... the rich variety of mod-

ern and traditional faces available in all the wanted point sizes... Ludlow simplicity of operation and mechanism... and you have the major reasons why more and more printers are adopting the Ludlow system.

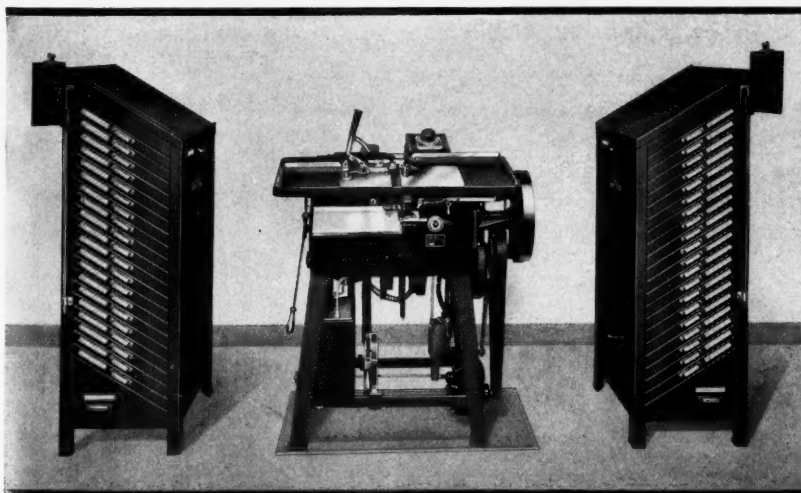
We will be glad to furnish you the living proof—an actual demonstration of Ludlow's astonishing superiority and economy in the composing room. The Ludlow representative in your section will arrange this demonstra-

tion gladly—without obligating you in the slightest degree.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue
Chicago + + + Illinois

Set in Ludlow Mandate and Karnak family



Please Mention The Inland Printer When Writing to Advertisers

Fast Replacing... ORDINARY QUOINS

... IN LEADING SHOPS EVERYWHERE

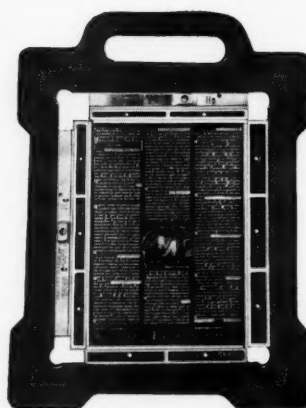
CHALLENGE HI-SPEED QUOINS

**SAVE 70% TO 80%
ON LOCK-UP**

More and more, progressive printers are turning to Challenge Hi-Speed Quoins for an economic solution of lock-up problems. And in every case the story is the same... enthusiastic approval—glowing reports of amazing savings in time—perfect register—simplified make-up—faster handling of forms. Users like the way these quoins prevent workups, and are finding them invaluable where space is limited.

Forms requiring five to eight ordinary quoins can be handled with two Challenge Hi-Speed Quoins. They are self-locking—operate with only one turn of the key. Expansion is direct and powerful; slippage is impossible. Made of cadmium-plated tool steel, in six sizes: 4½, 6, 7½, 9, 10½ and 12 inches. Expand one point at a time to a total of twelve. Size of quoin closed is 48 points; expanded, 60 points.

Of course, a product with all the advantages of the Challenge Hi-Speed Quoin costs more, but check up and see how quickly it pays for itself. Ask your dealer or write for complete data at once.



Electrotypers too, are finding the Challenge Hi-Speed Quoins practical and profitable. The above illustration shows two of these new quoins used in locking-up a form in an electrotypers' chase. Challenge Hi-Speed Quoins are rust-proof... always parallel with form... lock true their entire length... assure absolutely square lock-up. Expansion is direct and powerful.

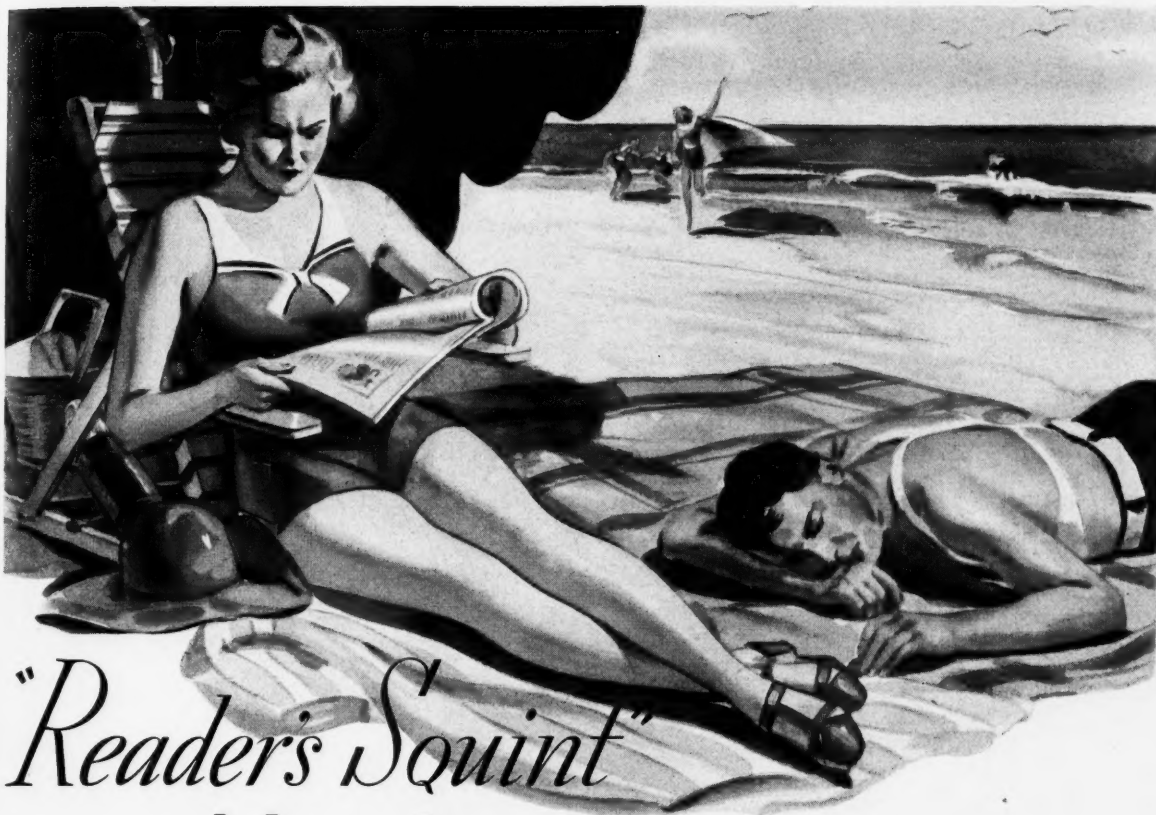
THE CHALLENGE MACHINERY COMPANY

CHICAGO
17-19 E. Hubbard Street

GRAND HAVEN, MICHIGAN

NEW YORK
200 Hudson Street

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1936, The Inland Printer Company



"Reader's Squint" caused by glaring paper

CERTAIN shades of white paper reflect glaring light to almost as great a degree as does white sand. Strong light reflections lead to eye fatigue, and headache frequently follows. The Kimberly-Clark Corporation has perfected a paper whose surface and neutral white, tempers harsh light, kills glare and makes reading easier.

LESSENS EYE STRAIN

You have seen a snap-shot taken in too glaring a light . . . the resulting picture is foggy. Light, when it is reflected from a shiny printed page, has exactly the same effect on your eyes . . . it blurs the type you are trying to read. To see through this blur, your eyes have to work so hard that they become exhausted. Kleerfect and Hyfect never strain your eyes in this way. Their neutral color and soft surfaces absorb glare instead of reflecting it.

This advertisement is NOT printed on either Kleerfect or Hyfect

This modern development in paper making is equally beneficial to readers, publishers, advertisers, and printers.

Judged from the standpoint of cost, Kleerfect and Hyfect are sound investments for anyone's printing dollar. They cost no more than just printable papers, yet they offer, in perfect balance, the qualities needed to produce exceptional results. These are: Lack of two-sidedness, unusual opacity, correct ink affinity, strength, consistent uniformity, and freedom from curling.

Your printer will show you how much you can save on your present printing costs by specifying Kleerfect or Hyfect. For specimens of work that have been done on these papers, please write our advertising office in Chicago. We will send you a comprehensive group of samples, including this advertisement printed on Kleerfect and Hyfect, English and Super finishes.

KIMBERLY-CLARK CORPORATION
ESTABLISHED 1872

Kleerfect kind to your eyes *Hyfect*

THE PERFECT PRINTING PAPER

NEENAH, WISCONSIN
CHICAGO • 8 SOUTH MICHIGAN AVENUE
NEW YORK • 125 EAST 42ND STREET
LOS ANGELES • 310 WEST SIXTH STREET

ALL-PURPOSE BOOK PAPER

Please Mention The Inland Printer When Writing to Advertisers

3 CLOSE-UPS

of what we mean by "3 POINT-PRESS"

2 CONTROL OVER THE PAPER

A new mill roll and paper control unit on web presses relieves the feed rolls of having to pull the paper from a heavy tension. This unit delivers to the press the least amount of paper required and at the same time so controls the web that accurate side register is maintained.

PROPER DISTRIBUTION OF INK

Kidder's patented form roller setting device, now available on "stack-type" as well as "arc-type" presses, allows complete accessibility for accurate setting — without use of roller gauges or resorting to bumping. The operator walks into the press to adjust form rollers first circumferentially to the plate cylinder and then radially (without disturbing the first setting) to the vibrators.

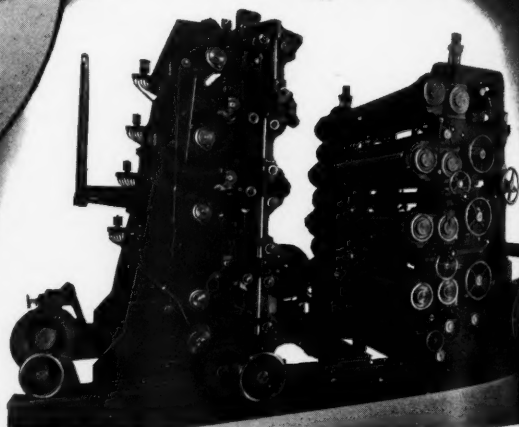
3 ACCURACY OF THE IMPRESSION

Even at 700' a minute (the speed of Kidder's new roll-to-roll "arc-type"), delicate modelling in five and six colors on wax paper, is accurately reproduced. "3 Point" Presses print 20% of all transparent cellulose, 60% of all vegetable parchment and 90% of all wax bread wrappers. Kidder machines also do 75% of all bronzing.

Write for facts on these and other recent Kidder developments, such as the press which prints Felix Nephthé Soap Knife wraps — gold medal winner in 1935 All-American Package Competition.

A new three-color offset press, the first of its type to use a single impression cylinder.

Address: The U.P.M. - KIDDER PRESS COMPANY, Dover, New Hampshire.



U.P.M.-KIDDER PRESS COMPANY *Incorporated* P R I N T I N G M A C H I N E R Y

OFFICES IN

Chrysler Building, New York; Fisher Building, Chicago; Toronto, Ont.

Represented on Pacific Coast by Harry W. Brintnall Company



MAIN OFFICE AND PLANT
DOVER, NEW HAMPSHIRE

1 & 2 Sheet Rotaries—All-Size Rotaries—Multi-Color Web Presses (arc-type and stack-type)—Bed & Platen Presses, Slitters and Rewinders—Golden Arrow Bronzers—U.P.M. Kidder Cylinder Bronzer.—Chapman Electric Neutralizers

WRITE TODAY FOR THE HOWARD BOND PORTFOLIO

HOWARD BOND

WATERMARKED

DISTRIBUTORS

They Compared It! Tested It! And Stocked It! For Those Who Prefer the WHITEST...the STRONGEST...the BEST!

Allentown, Pa.	Kemmerer Paper Co.	Omaha, Nebr.	Marshall Paper Co.
Atlanta, Ga.	Knight Brothers Paper Co.	Paterson, N. J.	Paterson Card & Paper Co.
Baltimore, Md.	The Barton, Duer & Koch Paper Co.	Peoria, Ill.	John C. Streibich Co.
Baltimore, Md.	Charles W. Beers & Co.	Philadelphia, Pa.	Garrett-Buchanan Co.
Binghamton, N. Y.	Stephens & Co.	Philadelphia, Pa.	Philadelphia Card & Paper Co.
Boise, Idaho	Blake, Moffitt & Towne	Philadelphia, Pa.	Satterthwaite-Cobaugh Co.
Boston, Mass.	Andrews Paper Co.	Phoenix, Ariz.	Blake, Moffitt & Towne
Boston, Mass.	John Carter & Co., Inc.	Pittsburgh, Pa.	Chatfield & Woods Co.
Bridgeport, Conn.	Equity Paper Co., Inc.	Portland, Me.	Andrews Paper Co.
Brooklyn, N. Y.	General Paper Goods Mfg. Co. (Env.)	Portland, Ore.	Blake, Moffitt & Towne
Buffalo, N. Y.	R. H. Thompson Co.	Poughkeepsie, N. Y.	Trussell Mfg. Co. (Loose Leaf Fillers)
Charlotte, N. C.	Virginia Paper Co.	Providence, R. I.	Andrews Paper Co.
Chicago, Ill.	Midland Paper Co.	Providence, R. I.	John Carter & Co., Inc.
Chicago, Ill.	Moser Paper Co.	Richmond, Va.	Virginia Paper Co.
Chicago, Ill.	Parker, Thomas & Tucker Paper Co.	Rochester, N. Y.	R. M. Myers and Co.
Cincinnati, Ohio	The Chatfield Paper Corporation	Sacramento, Calif.	Blake, Moffitt & Towne
Cleveland, Ohio	The Cleveland Paper Co.	Salem, Oregon	Blake, Moffitt & Towne
Cleveland, Ohio	The Union Paper & Twine Co.	San Diego, Calif.	Blake, Moffitt & Towne
Columbus, Ohio	The Diem & Wing Paper Co.	San Francisco, Calif.	Blake, Moffitt & Towne
Concord, N. H.	John Carter & Co., Inc.	San Jose, Calif.	Blake, Moffitt & Towne
Davenport, Ia.	Peterson Paper Co.	Schenectady, N. Y.	Beck Paper Corporation
Dayton, Ohio	The Central Ohio Paper Co.	Seattle, Wash.	Blake, Moffitt & Towne
Decatur, Ill.	The Decatur Paper House	Sioux City, Iowa	Carpenter Paper Company of Sioux City
Detroit, Mich.	Chope-Stevens Paper Co.	Sioux Falls, S. D.	Sioux Falls Paper Co.
Duluth, Minn.	Duluth Paper & Specialties Co.	Spokane, Wash.	Spokane Paper & Stationery Co.
Fresno, Calif.	Blake, Moffitt & Towne	Springfield, Mass.	Andrews Paper Co.
Grand Rapids, Mich.	Quimby-Kain Paper Co.	Stockton, Calif.	Blake, Moffitt & Towne
Great Falls, Mont.	Carpenter Paper Co. of Montana	Syracuse, N. Y.	J. & F. B. Garrett Co.
Harrisburg, Pa.	Donaldson Paper Co.	Tacoma, Wash.	Tacoma Paper & Stationery Co.
Hartford, Conn.	John Carter & Co., Inc.	Tampa, Fla.	Knight Brothers Paper Co.
Holyoke, Mass.	Judd Paper Co.	Toledo, Ohio	The Ohio & Michigan Paper Co.
Indianapolis, Ind.	C. P. Lesh Paper Co.	Toronto	Barber Ellis Company
Jacksonville, Fla.	Knight Brothers Paper Co.	Tucson, Ariz.	Blake, Moffitt & Towne
Kalamazoo, Mich.	Kalamazoo Stationery Co. (Tablets)	Vancouver, B. C.	Columbia Paper Co.
Lansing, Mich.	Weissinger Paper Co.	Victoria, B. C.	Columbia Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne	Washington, D. C.	The Barton, Duer & Koch Paper Co.
Los Angeles, Calif.	Blake, Moffitt & Towne	West Carrollton, Ohio	American Envelope Co. (Env.)
Louisville, Ky.	Louisville Paper Co.	Westfield, Mass.	The Old Colony Envelope Co. (Env.)
Medford, Ore.	Blake, Moffitt & Towne	Winnipeg	Barkwell Paper Co.
Memphis, Tenn.	Louisville Paper Co.	Yakima, Wash.	Blake, Moffitt & Towne
Miami, Fla.	Knight Brothers Paper Co.		
Milwaukee, Wis.	W. F. Nackie Paper Co.		
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.		
Montreal	McFarlane, Son & Hodgson		
Newark, N. J.	Paterson Card & Paper Co.		
Newark, N. J.	J. E. Linde Paper Co.		
New Haven, Conn.	John Carter & Co., Inc.		
New Haven, Conn.	Andrews Paper Co.		
New York City	J. E. Linde Paper Co.		
New York City	H. P. Andrews Paper Co.		
New York City	Baldwin Paper Co.		
New York City	Canfield Paper Co.		
New York City	F. W. Anderson & Co.		
New York City	Schlosser Paper Corp.		
New York City	H. & J. Shapiro Co., Inc.		
Niagara Falls, N. Y.	Power City Paper Corp.		
Oakland, Calif.	Blake, Moffitt & Towne		

EXPORT MANAGERS
AMERICAN PAPER EXPORTS, INC.
LOCAL EXPORT DISTRIBUTORS

Amsterdam, Holland	G. H. Buhrmann's
Antwerp, Belgium	Papeteries Anversois
Batavia (Dutch East Indies)	G. H. Buhrmann's
The Hague, Holland	G. H. Buhrmann's
Osaka and Tokio, Japan	Frazar & Co., New York City
Paris, France	Messrs. Prioux
Turin, Italy	Messrs. Luigi Trossarelli
Kenya Colony, British East Africa	G. H. Buhrmann's
Uganda Protectorate, British East Africa	G. H. Buhrmann's
Tanganyika Territory, British East Africa	G. H. Buhrmann's
Zanzibar, British East Africa	G. H. Buhrmann's

COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!

THE HOWARD PAPER CO., URBANA, O.



Please Mention The Inland Printer When Writing to Advertisers

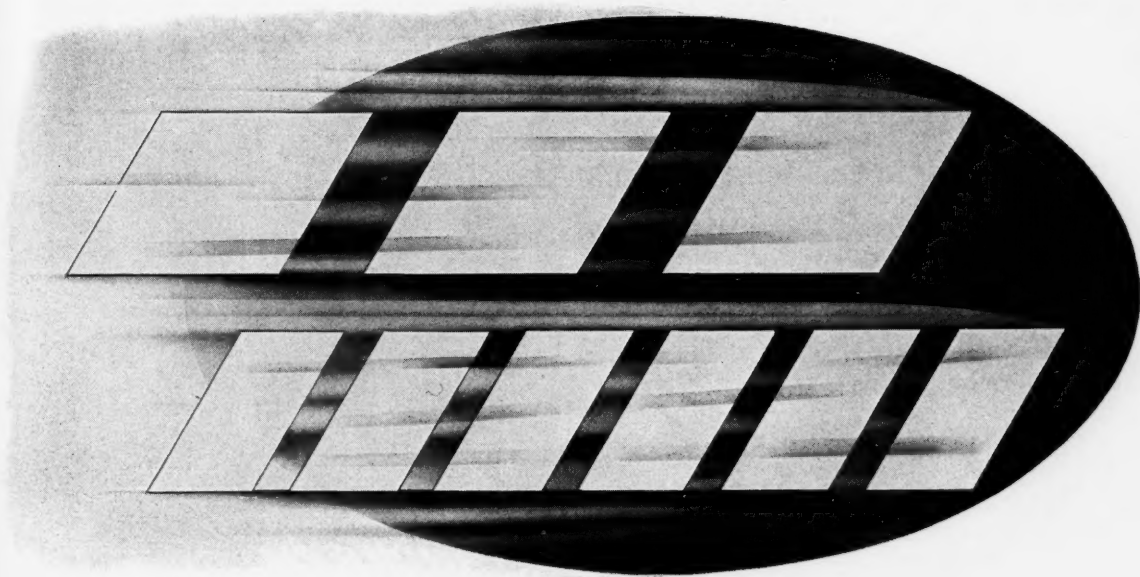


*“Here’s something you can’t
tear up. It’s Buckeye Cover”*

The extraordinary strength of Buckeye Cover is but one of the qualities which have combined to make it the world’s standard of cover papers and to maintain its leadership unchallenged. Every printer knows that Buckeye also leads in colors, texture, finishes and general printing qualities. Moreover, it is stocked in every printing center of America and is easily obtained.



THE BECKETT PAPER CO., *Makers of Good Paper in Hamilton, Ohio, Since 1848*



half the size ... double the speed

... LOWER COSTS ON A MILLER

HERE is a highly significant fact which has been proven over and over again by U. T. A. cost figures. Pressroom costs for nine out of ten jobs printed on the New Miller Simplex Automatic are materially less than for the same jobs printed on presses handling sheets twice as large.

Ask us for proof. We have abundant evidence which we will present gladly.

The New Miller Simplex Automatic takes a sheet from 8½" x 11" to 20" x 26". It gives 4500 unhurried impressions per hour. Tachometer, totalizer and automatic oiling are standard equipment. You will profit by a study of the New Simplex catalog which describes the many features of this completely modern press. Write for a copy.



MILLER PRINTING MACHINERY COMPANY
PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO, and SAN FRANCISCO Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., Inc., Atlanta, Georgia

Please Mention The Inland Printer When Writing to Advertisers

Monotype Composition

FIRST IN QUALITY AND . . .



ECONOMY

"Economy" is a much-abused term. It is not synonymous with "cheapness," though many confuse the two. Economy implies value without waste; cheapness suggests lack of value and, therefore, probably waste. * Printing that entirely fails of its mission, or the usefulness of which is seriously limited because of its cheapness, is absolute waste; the only true economy lies in the piece of work which will satisfactorily accomplish the object sought, even though it costs more. * Monotype composition is the most economical composition — the highest quality at the lowest comparative cost. Because high quality is inherent in its product, the Monotype cannot do "cheap" work; but whatever the quality requirement of the finished work — however simple, however completely within the limitations of other machines — the Monotype will produce it with greater economy and at lower cost when finally printed than other typesetting equipment. * The reasons for Monotype economy are found in the separation of the two functions of keyboarding and casting necessary in any typesetting equipment; the greater speed of its keyboard, and the constant, faithful, never-ceasing production of its fully automatic casting machine.

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, Twenty-fourth and Locust Streets, Philadelphia, Pennsylvania

Set in Monotype Baskerville Family



They Surpass in Science

• In applied science, especially measurements in three dimensions, the ancient Egyptians showed surpassing skill, excellently recorded in marvels of geometrical precision—the Pyramids and other startling structures in stone. They also proved their ingenuity in the development of the written word, using hieratics in their finer literary efforts, and hieroglyphics for ordinary subjects.

On finer offset work done in this country, invariably Harris presses are used because master printers know

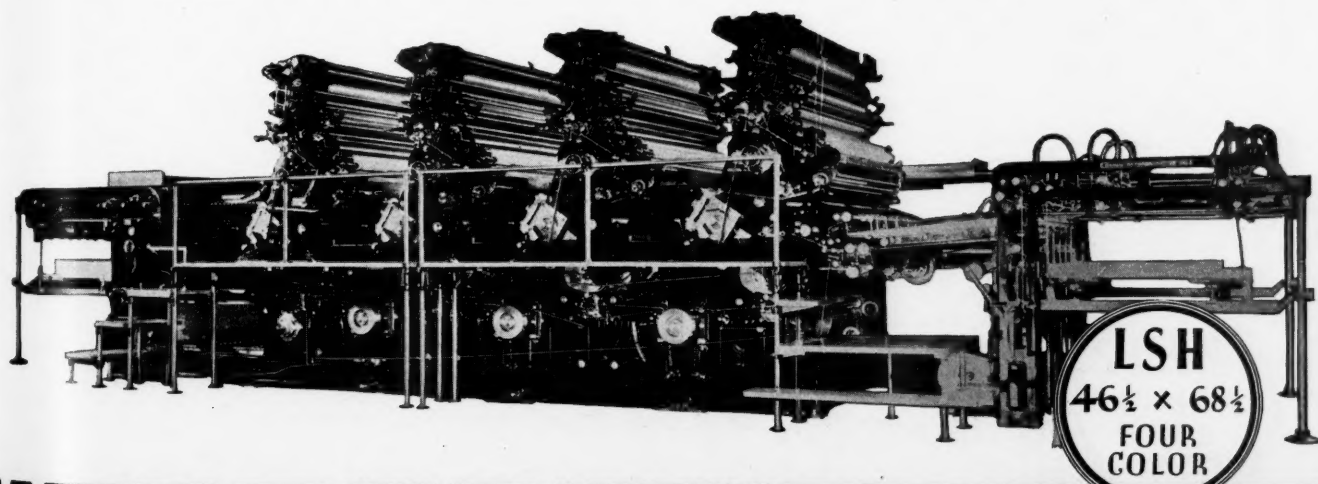
that production problems are a minus quantity and profit totals a plus. For a generation, Harris have surpassed in advancing the science of Offset printing and now stand at the peak point of offset development.

HARRIS • SEYBOLD • POTTER COMPANY

General Offices: 4510 East 71st Street, Cleveland, Ohio • *Harris Sales*

Offices: New York, 330 West 42nd Street • Chicago, 343 South Dearborn Street • Dayton, 813 Washington Street • San Francisco, 420 Market Street

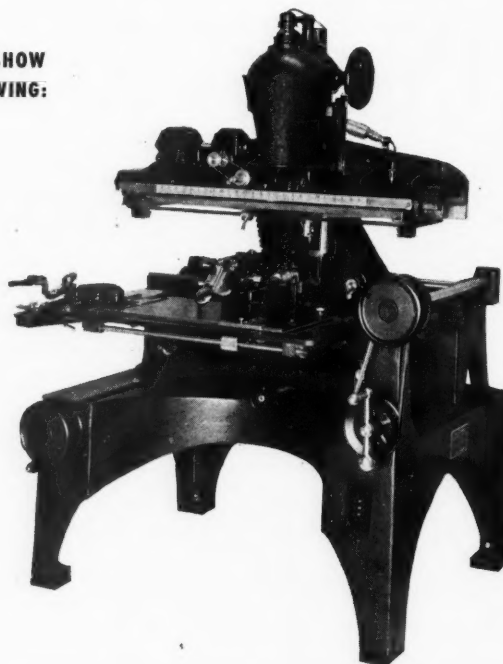
Factories: Cleveland • Dayton



HARRIS • OFFSET PRESS
 OFFSET PRESSES THAT SET STANDARDS FOR A WHOLE INDUSTRY

ASK YOUR RUTHERFORD REPRESENTATIVE TO SHOW
YOU PHOTO-LETTERED SAMPLES OF THE FOLLOWING:

ADVERTISEMENTS...produced by p
ALL-OVER BACKGROUNDS...pr
ANNOUNCEMENTS...produced by p
AIR BRUSH TITLES...produced by
ART COMPOSITION...produced by
BANK STATIONERY...produced by
BOND BODIES...produced by photo
BOTTLE CAPS...produced by photo
BORDERS...produced by photo-letter
BROADSIDES...produced by photo-le
BUSINESS CARDS...produced by p
CAN DESIGNS...produced by photo
CALENDARS...produced by photo-let
CAR CARDS...produced by photo-let
CARTONS...produced by photo-letterin
CHARTS...produced by photo-lettering
CHECKS...produced by photo-lettering
CONDENSED LETTERING...prode
DECALCOMANIAS...produced by ph
DIPLOMAS...produced by photo-lette
DIRECTION PANELS...produced b
ENVELOPE IMPRINTS...produced
EXPANDED LETTERING...product
FORMS & FOLDERS...produced by
GREETING CARDS...produced by p
HEADLINES...produced by photo-lette
INVOICES...produced by photo-letterin
JUMBO LETTERING...produced by
JUSTIFIED LINES...produced by ph
LABELS...produced by photo-lettering
LETTERHEADS...produced by photo
MONOGRAMS...produced by photo-l
MOVIE TITLES...produced by photo
MULTIPLE NEGATIVES...produce
NAME PLATES...produced by photo
OBLIQUE LETTERING...produced
PANTOGRAPH TINTS...produced
POSTERS...produced by photo-letterin
REVERSED LETTERING...produc
ROTOGRAVURE LETTERING...p
SHADED LETTERING...produced
SPECIAL DESIGNS...produced by
STEEL & COPPERPLATE WORK...f
STEP-AND-REPEAT...produced by
STOCK CERTIFICATES...produce
STORE STREAMERS...produced b
TEXTILE DESIGNS...produced by
TICKETS...produced by photo-lettering
TITLE PAGES...produced by photo-l
TRADE MARKS...produced by phot
TRANSPARENCIES...produced by
TUBE DESIGNS...produced by phot
WRAPPERS...produced by photo-let



THE RUTHERFORD PHOTO-LETTER

COMPOSING MACHINE

is the newest application of photography to the Graphic Arts. This machine, by assembling and exposing letter-images on film, produces work with the precision and flexibility of the finest engraving, hand lettering or hand typesetting. ♦ A glance down the column at the left shows you what the machine can do. Check the list and return it to us. A Rutherford representative is ready to explain the many ways in which you can use this profitable new process.

RUTHERFORD MACHINERY COMPANY

DIVISION • GENERAL PRINTING INK CORPORATION
100 SIXTH AVE., NEW YORK CHICAGO LOS ANGELES CINCINNATI

THIS ENTIRE ADVERTISEMENT PHOTO-LETTERED ON THE RUTHERFORD PHOTO-LETTER COMPOSING MACHINE

**PRINTERS'
PAPERS
SINCE 1898**

HAMMERMILL PRINTERS NEWS

**HAMMERMILL
BOND
SINCE 1912**

AUGUST, NINETEEN THIRTY-SIX

HAMMERMILL FURNISHES ANSWER TO SAFE PAPER STANDARDIZATION

Erie, Pa., (Flash)—"The secret of SAFE paper standardization may be told in a single word—Hammermill," commented a recent Erie visitor from the West Coast. He continued: "Hammermill is the safest line of paper in the world on which any printer can standardize because he knows that tomorrow, next week, next month, or a year hence, he can call up any one of the more than 130 Hammermill Agents throughout the country, and get an additional lot of Hammermill which will match in finish, weight, and color that which he bought before."

This visitor might have added that the printer can also get Hammermill Bond envelopes to match, as well as matching colors in Hammermill Bristol, Hammermill Mimeograph, and Hammermill Duplicator.

Hammermill is a safe line of paper upon which to standardize. For a quarter of a century HAMMERMILL BOND has been the most technically controlled and uniform brand of bond paper on the market.



**5 Miles of Paper
Every Foot Alike**

"Think of being able to decide in advance how much moisture to put into a five-mile roll of paper (illustrated above) . . . and then secure that amount of moisture in every foot . . . within a tenth of one per cent!" exclaims Graham McNamee, famous radio announcer, after visiting the Hammermill plant at Erie. That is one phase of STANDARDIZATION which makes Hammermill appeal to printers.



Here, Mr. Printer, are pictures of many of the reasons why Hammermill is the SAFEST paper in the world upon which to standardize your purchases.

ADVERTISING DOES SELLING JOB FOR PRINTING INDUSTRY

A well-known printer in Wisconsin* recently wrote to Hammermill: "You are doing a very thorough job of furthering the interests of the printing industry and at a time it needs all the aid it can obtain. . . . Your national advertising should prove a decided

*Name on request.

stimulus to sales. . . . Hammermill will be one paper that the printer will not have to 'sell' to his customers from now on, for you are doing that part for him."

SAFEGUARDING UNIFORMITY

The paper salesman at the left is pointing to a broadside that should be in the hands of every printer in the land—in it is Hammermill's story of the four methods by which Hammermill uniformity is secured—testing of raw materials, process control, paper testing, and research—as well as pictures of most of the different testing machines and devices hourly used at Erie. Fill in the coupon below for your copy and for a Comprehensive Sample Book of the line which is so safe to standardize upon—Hammermill.



Part of the huge stock of paper on hand at the mill—the reason Hammermill Papers are quickly available. Missing items in Agents' stocks can be furnished immediately from the reserve shown here.

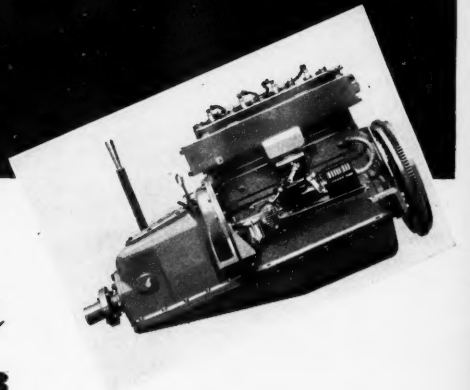
HAMMERMILL PAPER CO.
ERIE, PENNSYLVANIA

Send me please "Safeguarding Uniformity—the Foundation of Hammermill Quality" and a copy of the Comprehensive Sample Book of Hammermill Papers.

NAME..... ADDRESS.....

(ATTACH TO YOUR BUSINESS LETTERHEAD, PLEASE)

A-1P



Beauty Treatments **ON PHOTOGRAPHS BY SUPERIOR**



We agree with the woman—a little retouching helps appearances every time! An expert touch here, a softening stroke there and that faded, washed-out look disappears. Let Superior bring your photographs to life! You'll be surprised what our retouching artists can do to the most commonplace subjects. We have both the experience and equipment to put just the right touch in retouching. In addition, we can place at your service a completely modern photographic studio and a staff of illustrators. Next time the occasion arises, try out these special phases of our complete engraving service—you and your customers will agree that Superior's finished product is truly superior!

If you are located outside of Chicago, our special mail department is equipped to give you the same high standard of service we give to our local clients. Write today for facts.

Superior
ENGRAVING COMPANY
215 W. SUPERIOR ST., CHICAGO, ILL.

PROFITS

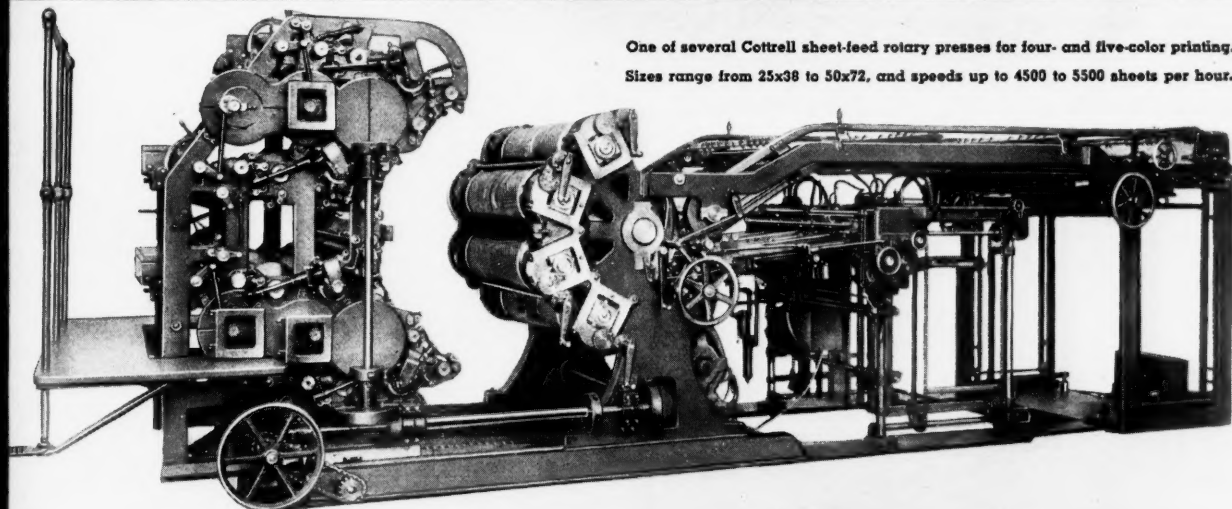
BACKED BY EXPERIENCE

Nothing can take the place of experience. Most of the world's production of full-color printing in volume is done on Cottrell Rotary Presses. In designing and servicing such presses, therefore, the Cottrell organization has had more experience by far than any other manufacturer. Problems of ink distribution, register, and impression, including the special problems involved in unusual service requirements, have been met and solved by Cottrell engineers since the very beginning of rotary press manufacture, in which Cottrell has always pioneered. Problems which today are still problems in some equipment were solved by Cottrell engineers many years ago and are no longer sources of trouble for users of Cottrell Presses.

Large profits are to be had today in full-color printing with dependable equipment. That is what we offer you in Cottrell Rotary Presses—with definite proof embodied in hundreds of printing machines in successful use throughout the world.

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One of several Cottrell sheet-feed rotary presses for four- and five-color printing. Sizes range from 25x38 to 50x72, and speeds up to 4500 to 5500 sheets per hour.

COTTRELL

HOW TO PRINT McLAURIN-JONES GUARANTEED FLAT GUMMED PAPERS

The handling of McLaurin-Jones Guaranteed Flat Gummed Papers requires very few special precautions. The troubles usually associated with the handling of gummed papers are removed before the papers leave the mill.

If you will acquaint yourself with the following qualities of gummed papers, and employ the same precautions you follow in the handling of ungummed papers, you will find that McLaurin-Jones papers lie flat, feed fast, and run fast whether you have an acre of automatics or a single hand-fed press.

Guaranteed Flat

When the McLaurin Brothers built their gumming mill at Brookfield twenty-five years ago they built it with them from Scotland machines for gummed paper. Ever since, McLaurin-

Jones have made the only gummed papers guaranteed flat under normal press room conditions.

Humidity Control

A relative humidity of 50% to 60% is considered normal in the press room and the moisture content of McLaurin-Jones papers is so adjusted before they leave the mill.

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The McLaurin-Jones "No Kake" gumming and processing is designed to prevent caking in damp

HOW TO PRINT FLAT GUMMED PAPERS—CONT.

weather, but gummed paper should obviously not be stacked near open windows or in draughts of heavily-moistened air, and caution is recommended in printing on muggy days.

Never stack gummed paper near steam or hot air pipes, and always keep the piles covered.

Packing

McLaurin-Jones Gummed Paper is shipped in packages of 250 sheets, wrapped in waterproof paper. It should be stored in the original wrapper or carton, away from excessive heat or dampness, until ready to print.

Offset and Letterpress Printing

All McLaurin-Jones ungummed papers are hand

sized, providing a suitable surface for offset lithography. The paper is recommended for offset when used, and when large sheet sizes are required.

McLaurin-Jones coated papers are exactly as though they were uncoated, with the fact that on gummed, more dense and contains more

Glossed

For printing on the gummed McLaurin-Jones, originated in the gummed on the felt side of the paper for printing. In addition, Glossed is receptive to ink through the use of the following formula.



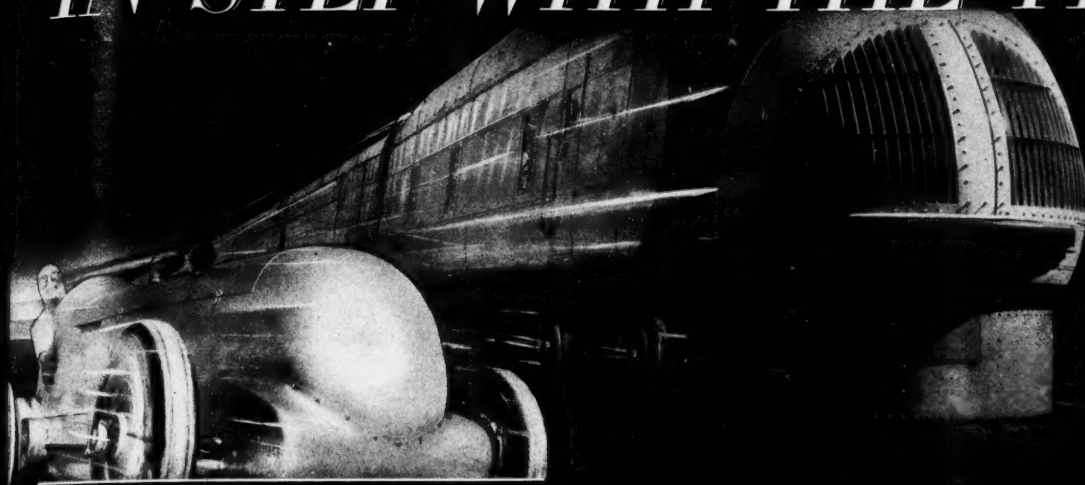
Page 14, for example, tells how simple it is to handle Guaranteed Flat Gummed Papers in the pressroom. Storage. Humidity. Offset and letterpress printing. Printing on gummed side of sheet. It's a sample book that tells how to get the work in, and how to get it out.

"THE MOST USEFUL GUMMED PAPER SAMPLE BOOK I'VE EVER SEEN"

You'll find the McLaurin-Jones Sample Book crammed full of interesting and valuable information on how to find and how to print gummed paper jobs. Things you never thought of. Things you'd forgotten. New thoughts. Lists of suggestions for items calling for gummed paper printing. Where to go to get the business. And furthermore, you'll find it contains the most complete line of white and colored gummed papers on the market—and GUARANTEED FLAT. All indexed for easy identification. Consult your McLaurin-Jones Sample Book frequently. It's good business. McLaurin-Jones Company, Brookfield, Mass. Offices at New York, Chicago and Los Angeles.

McLaurin-Jones GUARANTEED FLAT Gummed Papers

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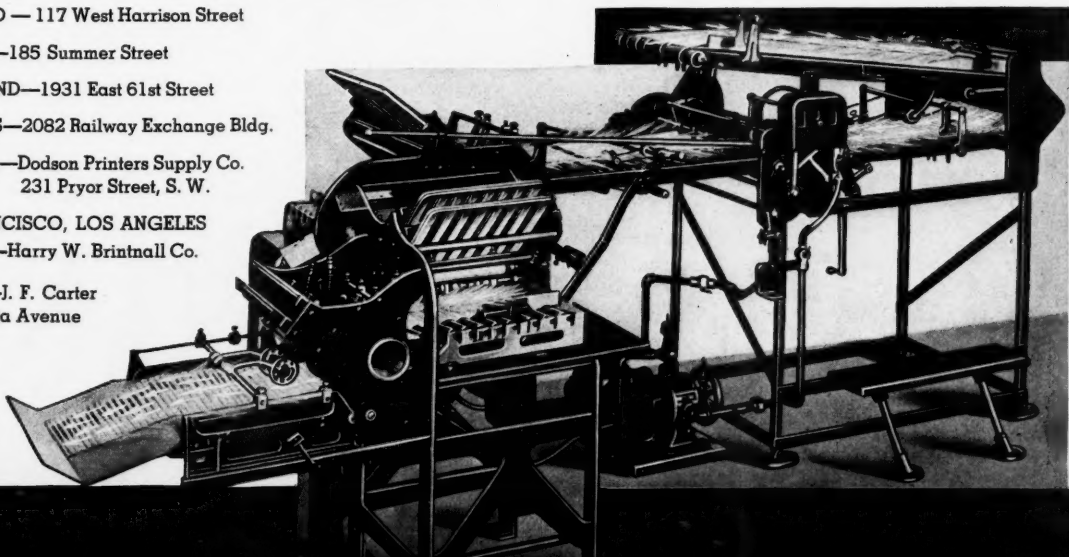
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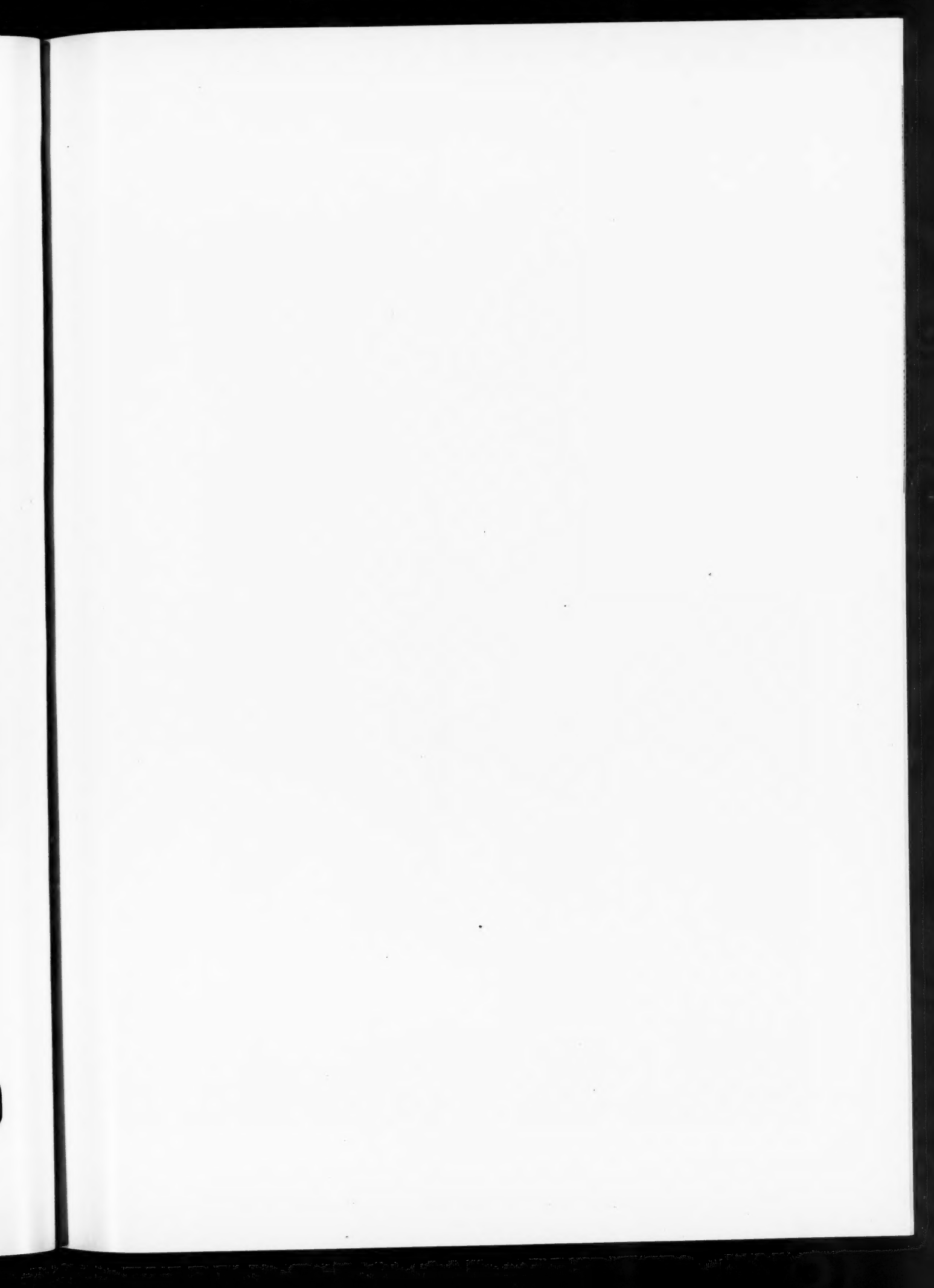
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"Ollie Mae"—a pastel painting by E. W. Rector Wooten. This is Number Seven in the colorful "Graphic Arts Series for 1936" which has been appearing monthly in The Adcrafter, publication of the Adcraft Club of Detroit. The series has met with an enthusiastic response, and requests for reprints have been numerous. Engravings made by the Service Engraving Company, of Detroit

The Inland Printer

The leading business and technical journal of the world in the printing and its allied industries. Published by The Inland Printer Company, Chicago. ★ J. L. Frazier, Editor

August, 1936

HOW TO ACHIEVE STABILIZATION

"Competitive industry must come under some sort of Federal supervision to protect the investments of individuals and the public"—a controversial statement you'll find in the following article. Do you agree?

By W. J. BUIE

WHEN WE SPEAK of stabilization of cost and selling price in the printing industry just what do we mean? Webster defines the word "stable" as "firmly established; not easily moved, shaken, or overthrown; fixed; steady in purpose; constant." Stabilization, therefore, would be defined as the act or condition of being constant, permanent, firmly established, fixed.

Objection is voiced to the use of the word "fixed" as now applied to printing prices, apparently on the ground that it indicates artificially determined prices without reference to production cost or economic value. I disagree, decidedly, with such interpretation. But let us eliminate that word from the definition and see if we may arrive at some acceptable and provable method for determining stable values for our product.

Our first difficulty is the lack of any fixed—pardon me, of any constant rule by which to measure value. Value may not always be determined by production cost. Moreover, cost is a variable element, therefore unstable in itself, and we cannot build a stable structure on an unstable foundation.

If we accept production costs as a basis for stabilizing the selling price or value of the finished product, then we must first stabilize cost. I know of but two ways to do that: (a) by averages obtained from a number of production units on the same general class of work; or (b) from the time and cost records of the individual shop efficiently equipped with material, machinery, and person-

nel. Adoption of either of these methods, however, presupposes a willingness on the part of the industry as a whole to accept and adopt the basic rates thus obtained for the good of the whole.

Even this will fall short of establishing a basis for stabilizing selling prices because we have not stabilized or made uniform the time units entering into production. It would seem, then, that before the industry can use production cost as a basis for stabilizing selling prices it must not only stabilize the time unit, but a time-unit cost as well. But no! Every one realizes how impractical—yes, impossible—such an undertaking would be. And in the absence of a stabilized time-production unit as well as a stabilized time-unit cost the selling price will vary in every plant—and stabilization fails.

Thus before we can stabilize prices, we must first stabilize time and cost—otherwise any price is arbitrary or artificial. A stabilized price, like an artificial one, may be too low or too high. And we may not attain either a stabilized selling price or a stabilized cost unit unless and until we can stabilize quality. Value—that is, economic value, worth—depends upon the quality of the product as well as upon the cost to produce. Production cost, then, even if it's stabilized, may not be accepted as an infallible guide to value.

The Standard Estimating Book of the United Typothetae of America undertakes to set up the number of time units required on definite classes of work, but

they have never been universally taken up and accepted as basic, nor adopted by the industry as a whole.

So we come back to the original problem. How are prices to be stabilized? A single plant might undertake to stabilize its prices based on its own records of productive time and hour costs, but it is in daily competition with other plants which keep no such records, whose estimates are based on arbitrarily adopted hour rates and on what the estimator thinks the workman ought to do, rather than upon tested records of performance. Under these conditions the printer who undertakes to stabilize his prices on his records of performance and cost in his own shop is undersold every day—and we have no stabilization.

If prices are to be stabilized by this method, then both the number of time units and the cost figured by time units must be stabilized first and used by all plants. The fact cannot be escaped that the lowest-priced printer in any city sets the value on all work for which he competes, and all your records tending to establish a constant for productive operations go for naught.

How then are both a stabilized time-unit cost and uniform production unit to be ascertained? The U. T. A. averaged-hour cost cannot be accepted as conclusive for the very good reason that those averages are ascertained from a wide variety of shops, many of which are not efficient in equipment or personnel. The U. T. A. averaged-hour rates are illuminating and helpful, and doubtless reflect

the conditions actually existing in that portion of the industry reporting. But they can hardly be applied to the modernly equipped shop manned by skilled workmen and directed by shrewd business executives; they cannot be accepted as a basis for cost for the entire industry. Neither the most highly efficient nor the least efficient shop may be accepted as a true guide when we come to establish a stabilized cost as a basis for a stabilized price.

A very simple solution of the problem is that suggested and discussed by THE INLAND PRINTER: The installation of cost-accounting systems by all printers; ascertaining their actual costs and then selling their products on those costs, plus a fair profit. It is simple enough. The trouble with it is, it won't work; and if a proposed plan, however simple, won't work it might just as well be as intricate as a problem in Euclid.

THE INLAND PRINTER's suggestion might accomplish this stabilization of prices were there some way to compel every printer to keep accurate cost records, file them with some central authority which would compile and average them, and give the result to the industry as a guide for future operation, with power to compel its use. But *that*—it is quite apparent—can't be done.

So we are back again at our original problem. How stabilize? Any one of a half dozen methods *could* be utilized to effect stabilization were there some way to compel coöperation of all members of the industry. But so long as that power is lacking there can be no effective stabilization either in the printing industry or in several other industries suffering from the inroads of the price cutter, the chiseler, and the ignorant competitor.

No!—in the final analysis, competitive industry must come under sort of Federal supervision in order to protect the investments of the individual and the public. Our anti-trust laws were devised to protect the public from the rapacity of organized greed. But they failed to do it. We should now go a step further and protect the industrialist from the ignorance—and the greed—of unintelligent, piratical competition. Dissipation and destruction of capital through underselling and price cutting falls upon the public. Eventually it is the public purse that is robbed. A prosperous industry is an asset to its community. A losing one, obviously, is a liability.

Before the printing industry can ever gain prosperity there must be a return to the principles of the original National Recovery Act, quite demolished by our Supreme Court. We must have a maxi-

mum hour and minimum wage law that will stand the test of the highest court. We must have an act that will make cost accounting mandatory, penalizing those who sell below cost, thus demoralizing and imperiling all industry.

It is idle and silly to rail against this as regimentation of industry and an abridgement of individual freedom. Our civilization, industry, and commerce have become too complex for continued operation under the old system of the "survival of the fittest." No individual or institution, however large or small, possesses the moral right to injure his or its competitors by unfair methods or to damage the industry in which he or it is engaged in making a living.

If that industry is too "dense" or too individualistic to protect itself by voluntary organization and coöperation under the law, then the Government must do it for the protection of both the industry and the public at large!

Certainly, care must be exercised to protect the consumer from exploitation, and the small dealer and industrialist from demolition, but it is becoming more and more apparent that this is to be a function of the Government of the future. Under existing conditions one man or one concern can all but destroy an industry in his locality, and bring bankruptcy to many. Great aggregations of capital can destroy small competitors anywhere; labor can be degraded and reduced to the status of involuntary slavery.

Industry and commerce must be freed from the inroads of the price cutter and the sweat-shop operators; labor from long hours at underpaid rates; unfair

competition struck out through strict regulations before there can be any very appreciable return to prosperous conditions. Industry today awakes each morning to fear; price has become the only criterion of value, and the printing industry, for one, seems unwilling or unable to do anything to pull itself from the mire in which it has become entangled.

The Graphic Arts Code set up under N.R.A. provided three methods for stabilizing prices, and permitted the individual printer to choose which of the three he would adopt. This tended to establish approximately stable prices for the products of the industry. That code went out with the voidance of the Act by the Supreme Court.

It was the product of the best minds of the graphic arts industry and had it been sustained and enforced would have brought us back to a fair price and a profitable basis of operation.

Today there is no established basis of value for the products of our presses; the volume of production has dropped tremendously; many workmen are unemployed; hours have been reduced, and wages slashed. Low prices have not encouraged buying, rather the opposite. Want stalks where formerly prosperity walked upright and joyous, and we quarrel among ourselves as to whether we shall say "fixed" prices, or "stabilized" prices, as we sink deeper into the mire of unprofitable operation.

Yes, let us stabilize costs and prices, but let's not become so deeply involved over methods that we forget the objective: a fair price for our product, and the protection of our investments.

STABILIZATION of printing prices is a question placed before readers by Mr. Buie who has given thoughtful expression to his views. Readers may or may not agree with his analysis and conclusions. While some of them are at variance with views of THE INLAND PRINTER, we approach the whole problem questioningly.

Doubtless all will agree with Mr. Buie that printers are entitled to fair prices for products and protection of investments. The question is, how provide for these by means of price stabilization without regimentation, dictatorship, stoppage of efficient enterprise, or limitation of enlightened individual initiative?

Consideration must be given to this: prices are *results*, and stabilization must be effected by controlling the causes. Sports are stabilized by fixed standards, specified qualifications, operating rules. Can printing prices be so stabilized? Can we have stabilization by educational means without regimentation? By direction without dictatorship? By trade guidance without bullying, such as characterized N.R.A. code administration? By development of mind power commensurate with increased machine power? Can we have profit without developing it into plunder?

What is the answer? How attain sensible, workable price stabilization? Let us know, please.—*The Editor.*

ILLUSIONS OF THE PRIVATE PLANT

"We can produce printing more cheaply—we get better service and higher quality, considering price—our business affairs remain confidential." But below are convincing answers to these private-plant arguments

By **EDWARD T. MILLER**

THERE WOULD EXIST fewer private printing plants here in America if printers would show industrial and commercial establishments owning private plants that their printing requirements could be purchased from outside printers to better advantage."

The statement was made by a purchasing agent whose house had formerly owned and operated a private plant. He knew what he was talking about from the "before" as well as the "after" standpoint. It was one of those startling assertions made casually one day at the luncheon table where were gathered a miscellaneous group of printers, advertising men, and purchasing agents discussing, among other things, private printing plants.

"But how can printers show them?" earnestly asked a printer who for some time had been trying to convince the owner of a private plant the advantages of buying on the outside. "How can printers combat the arguments of the private plant? Without giving any proof whatsoever, the management generally holds (1) that its plant can produce printing more cheaply than it can buy it; (2) that its private plant gives better service than can be obtained from outside printers; (3) that the quality of printing for the price it costs is better, and (4) that matters pertaining to the general business are kept confidential."

There, in a few brief sentences, practically all the arguments for the private printing plant were set forth. Once knowing the arguments, the way for meeting them, point by point, is made plain. That such arguments can be, and have been, met is best evidenced in the number of private printing plants which in recent years have been disposed of because one or more of the arguments have been proven by experience to be fallacious or illogical.

In the majority of cases brought to our attention, the private printing plant was the direct outgrowth of a limited quantity of auxiliary equipment purchased upon the representation that it would produce certain printed items more cheaply than they could be bought. As the general business expanded, the

volume of printing grew and additional equipment was recommended from time to time. Before long the industrial or commercial establishment was in a subsidiary printing business on a substantial scale. Periodical reports shown the management, usually prepared under the watchful eye of the printing plant's manager, generally indicated that the plant was producing printing cheaper than it could be purchased from a commercial printer elsewhere.

But seldom was there ever a fair basis for comparison. In many instances, no preliminary survey to obtain the facts about the costs of printing and the printing requirements of the concern were ever made. The mere belief of some executive that the printing bills were excessive and that the expense of such a necessary item could be cut down by doing their printing in their own plant was often the inspiration for calling in the printing equipment salesman. As might be known, that gentleman was not there for the purpose of making an investigation or survey to ascertain the facts concerning the printing of that particular firm. His business is to tell his pros-

pect what his equipment will do. He knows little about costs, and sometimes cares less. He is there to sell the equipment wanted.

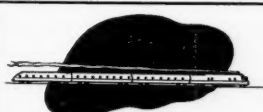
The industrial or commercial establishment seeking real facts on printing economies could have obtained much less prejudiced information from the local printers organization secretary who is fortified with the facts of printing costs at various percentages of productive time—with the fact that the commercial printers have been making small profits for years, with the fact of the relatively high investment in plant required to turn out all the various classes and kinds of printing used by the average industrial or commercial concern.

But before ever calling in the equipment salesman or the local secretary, it would have been well for the management to have taken a page out of its own experience or the experience of other concerns. How many accessories or parts are purchased from outside concerns which specialize in them and can produce them in mass production much cheaper! The production overhead is here spread over a vast number of pieces and the fabricator who buys such parts rather than makes them pays only his proportionate share of such overhead, whereas if he were to make the parts in his own plant he would have to carry the entire production overhead on his comparatively few pieces.

Printing is a highly specialized productive process. It needs the advantage of volume in order to "spread" the overhead. It gets this advantage in the commercial plant where the productive units are efficiently operated at high percentages of productive time. It does not get it in private printing plants where there is not enough volume of the various kinds and classes of work to keep busy the machines designed for such work, and where the work is insufficient to keep the craftsmen busy continuously without "making jobs" for them.

A little preliminary investigation of the facts on the part of the establishment contemplating a private printing plant is sure to reveal to the management that printing is specialized much

A Copy Suggestion



SERVICE STREAMLINED

IN OUR OPINION, the word service has been much mistreated. . . . To us it means reliability, deliveries on the hour promised, or advice in advance to the contrary. It means, in some instances, telling the customer of ways to economize by some slight change in specifications. In a word, we handle the job as if it were for ourselves. That's SERVICE . . . STREAMLINED, we submit.

E. O. Hodge, Incorporated, Cleveland, Ohio, employs this copy and a photograph of a modern train on the cover of a dynamic folder

too highly to be a sideline or a subsidiary department to its business; that to produce all of the kinds and varieties of work it uses requires a wide range of machines and equipment, the cost of which is an entirely disproportionate investment and the extent of which is too great to be kept busy by the work furnished by the concern. Such facts are readily ascertained.

Furthermore, printing employees capable of doing work comparable with that which may be purchased on the outside are highly skilled men and women who command wages generally above the level of that of other employees of the same concern. Here then are chances for idleness both on the part of machines and men, for higher wages, for more interest on investment, for rapid depreciation on complicated machinery and equipment. Such an investigation will prove to the conservative management that a private printing plant will sooner or later be a source of *loss* rather than one of *gain*.

We believe that industrial and commercial establishments will listen to men who are honest in their efforts to point out ways and means of saving money, who are fortified with facts to prove their contentions, and whose integrity and standing in the industry command attention and confidence. Such men, we believe, can show managements having private plants that real economies can be experienced by purchasing printing in the same manner that all other items entering into the manufacture and sale of their products are bought on the outside from those specializing in such necessary items.

The *first* contention of the private printing plant owner that he gets his printing cheaper in his own plant than he can buy it is based generally on inaccurate or misleading information of the financial facts. An auditor's statement on the costs of operating a private printing plant may not, and often does not, include all the expenses or portions of expenses that ought to be charged to the printing department. It is notorious in some cases that rent, which represents from 5 per cent to 7 per cent of the ordinary cost of printing, is not charged at all or is charged at a ridiculous and disproportionate rate.

In many cases we have found that depreciation, which ordinarily represents from 6 per cent to 8 per cent of the cost of printing, is disregarded altogether; that power is "furnished" free; that management and supervision of the plant itself, usually representing from 5 per cent to 15 per cent, is charged to

the purchasing department, the advertising department or else to some other department where the cost is not a matter of moment or of comparison. Of course, such manipulation of the legitimate printing expenses reflects favorably in the statement of the printing department, but those expenses really exist and are just as surely somewhere in the business as the salesman's proverbial overcoat is in his expense account.

But the "printing department" being regarded as a *department* of the whole concern, such charges as are made to it are usually not differentiated and are loosely entered as "printing expense," precluding any chance of arriving at hour costs. The plant may operate in the belief of the manager that it is saving the company money, but as a matter of fact when the costs are fully charged and then properly allocated, a carefully checked comparison with costs of out-

side printers more often than not has revealed that the costs of the private printing plant have been higher than the prices at which the same printing could have been purchased from custom printers on the outside.

We believe that the printer, who goes armed with *operating ratios, percentages of productive time, and with averages and standards of production* in every operation performed in the private plant, can convince the owner of the private plant of the fallacy of the contention that he can produce his work much cheaper himself. But that missionary must be prepared to show that costs in a private plant are *real costs* and that they cannot be camouflaged or side-tracked by a designing manager or sympathetic and easy-going auditor.

A *second* contention is that the private plant can give better service. By that is usually meant that plant printing

What Do You Know About FIRST NEWSPAPERS?

A quiz to test your knowledge of Colonial printing projects

By Stephen H. Horgan

WITHOUT printers and the Rittenhouse paper mill close to Philadelphia there would not have been newspapers, and the War of Independence might not have occurred in 1776, when there were thirty-seven newspapers printed in the American Colonies at the time of the Declaration of Independence. It truly required courage in those days to print opinions, when the colonists were so divided in their loyalty to the British Crown, facing the hazard of separation from the "Old Country." The British Stamp Act of 1765, compelling a stamp to be affixed to each newspaper, was a serious tax on them and was one of the causes of the revolution. Here is the honor list of Colonial newspapers, in chronological order:

1. 1704. Name the sturdy Scot who published the first regular Boston newspaper. What was its size?
2. 1719. In Pennsylvania was the second and best-printed Colonial newspaper. Who was responsible?
3. 1725. New York came third, but its first paper was published by a man who had been a printer to his Government for fifty years. What was his name?
4. 1727. Maryland, like so many of the

- colonies, had much difficulty in supporting its first newspaper. Who printed it?
5. 1731. South Carolina's first newspaper had many infantile troubles till it got cold feet just before the revolution, but revived later. Can you name it?
6. 1732. Although Rhode Island's newspaper came from the hands of a distinguished printing family it lived but a year. What family?
7. 1736. Virginia brought out its first paper which succumbed before the Revolution. Who was the printer?
8. 1755. North Carolina's first paper appeared and disappeared, but came to life before the Revolution. What name?
9. 1756. New Hampshire's paper was rather irregular in appearance but lived through the Revolution. What was it?
10. 1762. Delaware had difficulty in getting newspaper circulation, and its first paper died in infancy. Can you name it?
11. 1763. Georgia's paper was paralyzed for seven months by the British Stamp Act. But it got into action and "fought" in the Revolution. What was the name?
12. 1775. Connecticut's first newspaper was born just in time to get into the war. Its publisher was the pioneer circulation manager. Who was he?

The answers to the questions can now be found on page 28

can be furnished promptly, as it may be needed and without the delays that sometimes attend the purchase of printing from outside printers. Here again "a grain of salt" is called for. The range of work in a private plant generally runs from the simplest office forms and stationery, including envelopes and specialized records, to those more pretentious circulars, folders, booklets, broadsides, posters, including all other forms of advertising material, house-organs and catalogs in black or in colors. And here it requires little stretch of anyone's imagination to visualize the wide diversification of specialized machines now being used in our most efficient commercial plants to produce such a wide variety in size, character, quantity, and quality of printed material.

Instead of various "general purpose" machines, we now have machines specialized to a limited class or classes of work where speed and quality are better obtained. If the owner of a private plant installs such specialized equipment, he is apt soon to find that his volume is not large enough to keep it busy. Idleness both of machines and employees results—one of the most "expensive" kinds of costs. If the private-plant owner does not install such specialized equipment and attempts to give service on his "general purpose" machines, he is at once at a disadvantage, lacking the superior service that can be and is furnished by the outside printers who are equipped with the specialized machines.

Furthermore, the volume of the work placed in the private plant for production is never in such sizes and quantities and quality requirements as to admit of an *even distribution* to the various producing units. The result is "overloading" on some machines and "starvation" on others; "peaks" here and "valleys" there; a "rush" on certain requisitions and "side-tracking" of others. To meet service demands, employees are shifted *onto* some jobs and *off of* others; in other words, service is given in one place and withheld or denied in another.

Forms are lifted from one machine to make way for others or are placed on machines unsuited to economic production. To give service on one job, others are pushed aside or lifted to make way for the rush, regardless of the expense. Often it is difficult for the manager of the printing department to determine which of the "rush" jobs is the more important. A wrong decision puts him in hot water and the service suffers. When "shifts" are forced by the "rush work," quality immediately suffers and then costs soar, so that what may be

Private Plants

Closed!

THE REASON:

They Didn't Pay

• *The Butterick Company*, New York, that controls the Butterick Publishing Company, upon the advice of Certified Public Accountants, sold its printing plant. The publications which had been printed in the company's own plant were printed in plants of outside printers "at a saving of \$300,000 a year."

• *M. A. Donohue and Company, Incorporated*, Chicago, manufacturing publisher, closed its printing plant, scrapped its press and bindery equipment, and made a ten-year contract with a large commercial printer to manufacture its books at a price effecting a saving of 25 per cent, and placing it in a position "to compete with publishers who have their work done in commercial plants."

• *The RCA-Victor Company*, Camden, New Jersey, discontinued its printing plant after having reached the conclusion that "it was in the business of manufacturing radios and decidedly not in the printing business."

• *Edward Brow and Sons*, San Francisco, insurance firm, disposed of its printing plant unit "after several years' attempt to mix the manufacture of printing with the selling of insurance"—unsuccessfully. It contracts for its printing requirements elsewhere—at "prices more economical."

• *The American Insurance Union*, of Columbus, Ohio, sold its printing plant after coming to the decision it could "economize by having all its job printing done through competitive bidding in outside commercial plants cheaper than by running its own printing plant."

• *The General Petroleum Company*, of Los Angeles, sold its private printing plant after several years operation had enabled it to arrive at the conclusion that "annual contract relationship with the manufacturing printer would prove more economical than a continuance of its own plant."

• *Sears, Roebuck and Company*, Chicago, large mail-order house, sold its printing plant after having reached the decision that needed printing "could be produced more cheaply and more efficiently in commercial plants."

• *The American Sports Publishing Company*, New York, discontinued its private printing plant and contracted for all its work with an outside printing company, "at more economical prices."

• *The United Grocers*, San Francisco, auctioned off its printing plant and buys all its printing requirements from outside sources "at better prices."

• *Dunham, Carrigan & Hayden Company*, San Francisco, hardware manufacturer and wholesaler, sold its private plant, after many years operation, in order "to buy more economically in the open market."

Source of data: "Building Business or Destroying Markets," compiled and published by Graphic Arts Association, Houston, Texas.

gained in service is lost in the quality and economy failures that always ensue.

Furthermore, departments that need printing soon learn that in order to get delivery of their requirements on time, they must work up their "copy" far in advance "in order to give the printing department as much time as possible." This increases the chances for errors, adds to the confusion attending service, and experience shows that in spite of "hell and high water" there is a lot of favoritism whether intended or not. One can hardly call service under such hectic conditions "better service than can be furnished by outside printers," a dozen or more of whom can be called in to handle as many different jobs all in a day.

The *third* contention of the private plant is that it gives better quality for the price. To produce a range of printing running from small black forms to forms of three- and four-color halftones, folded and bound, requires not only a good equipment but a force of versatile craftsmen. But no matter how versatile they may be, the chances are all against their becoming skilled, for example, in color-process printing or any other of the quality-demanding operations, when the quantity of such quality work is limited and amounts only to a few weeks' work out of every year, the remainder of the time being devoted to ordinary miscellaneous work.

On the other hand, many outside commercial printing plants specialize in one class or another of various kinds of printing, and have highly trained and skilled operatives. Their equipment also embraces many specialized machines in addition to those which are well adapted to the ordinary and special classes of work they are able to turn out in great quantities and of a high quality. The output and quality of such special production is very high—much higher than can be attained in plants whose operatives have only occasional opportunities to undertake it and whose machines are not especially designed for it.

No two of the advantages claimed by the private printing plants—economy, better service, and a better quality—according to their own experiences, can be realized at the same time. When the effort is made for economies, quality and service suffer; to give service, quality and economy are sacrificed; to give quality causes costs to mount and one finds that economy disappears.

On the claim of the private plants that commercial printing concerns cannot be entrusted with *confidential matters*, we need only to point to the millions of dollars' worth of printing which have been

produced by commercial printers for all these years for thousands of industrial and commercial establishments, involving as it has some of the most highly confidential matters, as proof positive that commercial printers are as trustworthy as any other class of individuals. If anything, the argument is against the private plant. The Government Printing Office at Washington is a private plant, but for several generations the decisions of the Supreme Court have not been entrusted to it. Instead, they have been printed in a commercial plant which holds the enviable record of never having divulged, in all that time, any of the Court's confidential matters. The same procedure is followed in connection with the Government budget and other documents equally as important. The claim of greater integrity in confidential matters can be dismissed, it seems apparent, without further argument.

The testimony of a number of private plants, which, for one reason or another concluded they could better afford to close their doors and purchase their printing requirements from the outside sources, is typical of those managements which have looked into the facts, and, we believe, is indicative of the actual experiences of other private printing plants which have not yet come to see the truth. Some of this testimony, given in brief form, accompanies this article.

As illustrative of the experiences of private printing plants in general, a few cases may be cited in a few words. There was the case of one of Chicago's large clothing houses. After an unsuccessful effort to operate its private printing plant at a profit, it found that it had not enough work to keep the plant nor the craftsmen busy, despite the fact that many unnecessary jobs were put in to be printed and that the advertising department made extra effort to utilize its facilities. The management concluded it was first in the clothing business and sold the printing plant, since which time considerable savings each year have been made on its printing through having it done by outside printers.

A manufacturer of office fixtures had developed a private printing plant to a point where his own printing no longer kept it busy and it needed greater volume. The employees finally bought it and now furnish the manufacturer with his printing at better prices and are handling a large additional volume of other commercial printing with profit to themselves. Tangible profit.

A Cleveland manufacturing concern which had built a private printing plant to the point of being one of the largest

in the country found upon a thorough audit that the investment was unprofitable and disposed of it.

One Chicago private plant in order to make it more profitable went out after commercial printing. Eventually, the tail began to wag the dog and now the concern is doing an exclusively commercial printing business.

The private printing plant has little or no justification for its existence. The diversified printing requirements of the industrial and commercial establishments of America can be done better, cheaper, and more expeditiously in commercial plants. We believe the printers of this country, employers and employees alike, who are a part of the purchasing power

buying the products of such industrial and commercial concerns, are entitled to the patronage of such concerns in the same manner as all other artisans, small manufacturers, and tradesmen.

But after all, it is largely a matter of mistaken policy on the part of the private-plant operators. There is evidence to show that the mistake is being recognized more generally every day.

If the facts set forth above are intelligently used, supplemented as they may be with abundant statistics and records, we believe the owners of private printing plants can still further be convinced that their venture into the printing field is not only unethical but highly *unprofitable* and *uneconomical*.

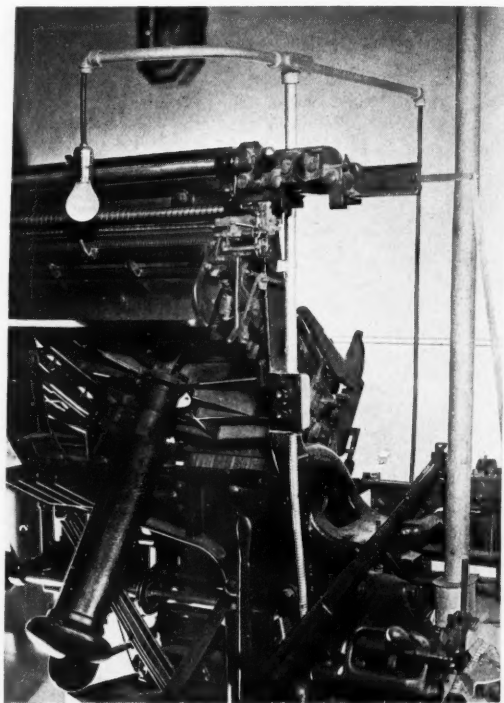
TYPESETTING MACHINES WELL LIGHTED

SOMETHING NOVEL in the way of safety and convenience in wiring for lights on typesetting machines has been built for the machines of the *Daily Dispatch*, Clay Center, Kansas. Like others, this plant had the problem of dangling and frayed drop cords, bad distributor lighting, and possible shocks, so the question of an adequate remedy was met in an unusual manner.

As shown in the photo, "BX" cable was brought up from a floor switch-box and inserted in a two-outlet box, the use for which is explained later. Above this point, common fittings and conduit were used. One stove bolt holds the outlet box to the magazine frame arm. Farther up, two longer bolts and a clamp are used with a wood block just three-fourths of an inch thick as spacer.

The advanced horizontal extension thus terminates about an inch beyond a vertical line above the keyboard lamp socket. An inch of excess rubber-covered cord to the keyboard lamp gives plenty of leeway.

The rear conduit has a gentle arc to place the distributor's twenty-five-watt lamp directly opposite channel number twenty-eight, and about five and a half inches from the back screw. This position has been demonstrated to be correct, the lamp being out of the way of the most common trouble spot—and at a height to shine directly down the magazine in use. A coat of aluminum paint completes the "factory-built" appearance. This idea, likewise is applicable to



Good light, no shocks; lamp shines down magazine in use

plants carrying power and light wires in overhead conduit. Appearance is better.

Now to explain that two-outlet box mentioned above. For every group of three machines we have provided an eight-foot rubber-covered cord. This is for a trouble lamp reaching to points around a machine. Our operators prefer individual fans in the summer, placed on the floor just beyond their feet. So this double outlet helps to make it pleasant for machinist as well as for the operators.

Pleasanter still is the fact that the boss appreciates anything that tends to reduce insurance rates, eliminate accidental shocks, and improve the appearance of the machines.—HARRY L. TYLER.

A PLATEMAKER'S COLOR RECORDS

By ROY W. KNIPSCHILD



Roy W. Knipschild, in the preceding article, discussed historical and contemporary progress of color photography. This month he describes the making of color records and the various uses to which they are put by platemakers. The author has done extensive research work in the field of gravure, offset, and color reproduction



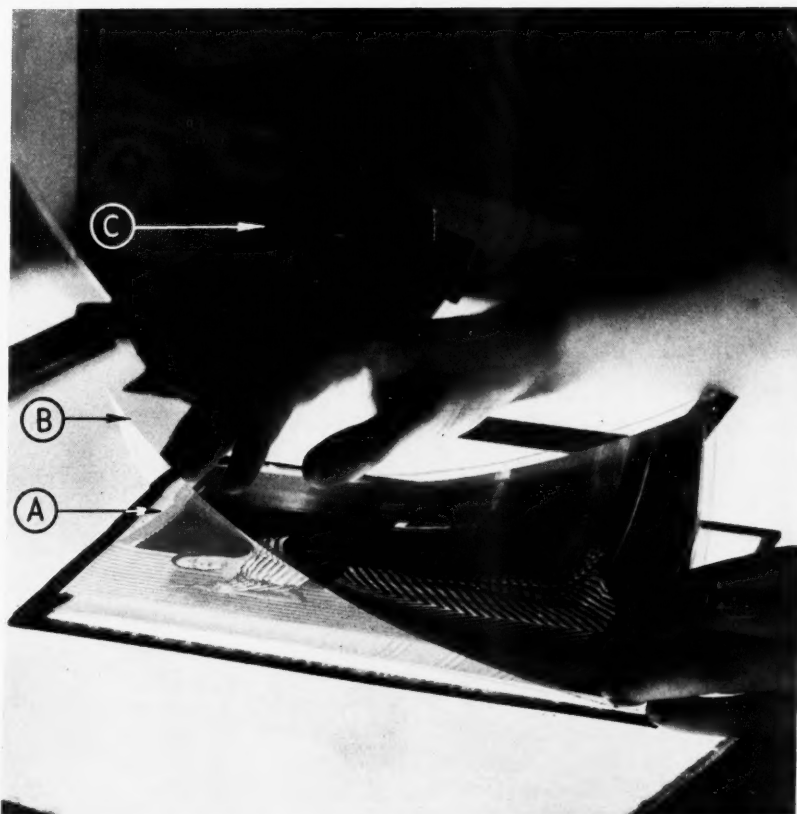
THREE TYPES of camera for producing color-separation negatives were discussed in the preceding article. Next to be considered, therefore, are the color records that can be made, and the various uses to which they are put by the platemakers.

There are many methods of obtaining color records either on transparent film or glass (to be viewed by transmitted light) or on white paper supports, like an ordinary monochrome photograph. Some of the methods are used primarily as color guides for the clients and the platemakers, others are used for actual copy in the platemaking department; some can be used both ways. These methods all fall into three general process groups, which it would be well to consider at this point.

In Group One are the actual color prints or tricolor prints. These are actual photos in full color on white photographic paper. Three methods of making such prints were described in the June issue of *THE INLAND PRINTER*. So far as the writer's investigations are concerned, only one of these three methods has been used to any extent by the professional masters of color photography who are supplying the bulk of the work for our current national advertising.

In addition to the three methods mentioned above, namely Autotype Carbro, Defender Chromatone, and Eastman Wash-Off Relief, there are others being worked with, such as Vivex, Duxochrom, Uvatype, Dyebro, and Colorstil.

It is not desirable to mention names because of the danger of not being able to give a complete catalog of all the methods available, and also because of the danger of apparently lending one's approval to some systems which have not as yet proved professionally practicable.



Final steps in making a transparency. (A) Yellow image (on thin celluloid) is attached by tape to a piece of ground glass. (B) Red image being registered with the yellow and then attached to ground glass. (C) Blue image ready to be registered with and attached to the yellow and red. After the three thin celluloids are in perfect register they will thereupon be protected by a piece of plain glass which will be bound together with the ground glass by strips of scotch tape along the edges, thus sealing the full-color image between the two pieces of glass. This operation is done on table having a ground-glass top, well lighted from beneath

On the other hand, it is difficult to avoid names, because most of the methods are to be identified either by the name of the manufacturer or his trade-name. Suffice it to say that there are many methods available for making color prints, some of them destined for amateur use only until developed further. Apparently the successful professionals have not concentrated on any one of the many methods—most of them have tried all the methods they hear about or read about, and work out some modification of their own of the best method they have found.

It requires a good deal of experience and experiment to discover what system will work out best for practical platemaking purposes. All that can be done is to describe briefly the general method of procedure.

The making of tricolor prints falls into two broad processes or classifications: A—Pigment Processes, and B—Imbibition Processes. And quite a few of

the methods use carbon tissue which is a very thin and delicate film of gelatin, usually mounted on a paper backing and which may be made photographically sensitive for such use.

In the Pigment Processes the carbon tissue is purchased with color already suspended in the gelatin in pigment form. Simply, the blue-separation negative (taken through the red filter) is exposed on a sheet of blue-carbon tissue which, when developed out, contains an image of the blue values in the original subject in all their tonal gradation from highlights to dense shadows. The red negative is printed-out on a red-carbon tissue in the same way. A yellow-carbon tissue print of the yellow negative is likewise made.

The carbon tissues are transferred, in a manner similar to that used in making a decalcomania transfer, one on top of the other, in register, on a white photographic paper support. In some methods

each carbon tissue is transferred to a temporary celluloid support before it is transferred to the white paper support; in other methods the carbon tissue is procured in its original state with a film backing instead of paper backing. (In one variation of this method the three tissues are superimposed without ever being removed from the film backing.)

Whatever the method, the goal aimed at is the same in each case: three thin films of gelatin, each developed out in the color values acquired from its original corresponding color-separation negative, mounted one on top of the other in perfect register, on a white paper support. The result—and don't be fooled into thinking that any but the most skilled professionals can accomplish it—is a photographic print of the original subject in full natural colors.

In one variation of this pigment process, the prints are made from the original separation negatives onto bromide paper and thence by transfer to the carbon tissues. This is the famous "trichrome carbro" process, which has to a great extent superseded the straight "trichrome carbon" process. It involves additional transfers, and different chemical and physical reactions, but it is also a pigment process because colored carbon tissue is used.

Let us now examine the Imbibition Processes—a classification name logically coming from the physical property of gelatin to absorb cold water, or to imbibe. In other words, in these processes the gelatin (or carbon tissue) in its original state has no pigment in it—it is caused to imbibe dyes later.

There are two types of imbibition process: in the first, three gelatin film images are stained yellow, red, and blue and transferred to white paper one on top of the other, in much the same manner as in the pigment processes; in the second, and more popular, the property of hardened gelatin to refuse to absorb certain dyes is utilized, the three colors being carried in one gelatin film by being sucked out of three other hardened and dyed gelatin films, the one film then being transferred to paper. The latter is the "wash-off relief" process.

It is doubtful whether any single individual today has enough knowledge of color photography to proclaim that one method of making tricolor prints is superior to all others, or that one particular manufacturer's materials are the best. It is sufficient to say that tricolor prints can be, and are being, satisfactorily made for excellent printing reproduction, and we will content ourselves with pointing out the best usage for such finished prints.

Tricolor prints are principally used for direct-color reproduction in several special cases. First, where the client must obtain okays of the color subject from several different people before the plates are made. Second, where the client desires either to incorporate other color artwork right in with the direct-color illustration or desires, by retouching, to emphasize or idealize the features of the original subject. And third, in some cases original properties used in the setting are too cumbersome or too perishable to be furnished to the platemakers as color guides and it may be desirable, therefore, to furnish an actual color photograph.

In the majority of cases where these actual color prints are used they become original copy in the platemaking department, the same as a color painting, and the valuable original color-separation negatives are not used by the platemakers at all. In only a few cases are the original color-separation negatives used with the tricolor print serving only as a color guide to the platemaker, because the color print method of reproduction is the most costly of the three methods available and in most cases one of the other two color records serves just as well for the platemaker's purpose.

When the word transparency is used in reproducing procedure, it is considered to mean a color photograph on glass or film consisting of three layers (just as in the tricolor prints on paper) which is viewed by transmitted light. There are numerous methods of making the tricolor transparencies, most of them

following a procedure similar to that used in making tricolor prints. In fact, some of the methods will furnish either tricolor prints or tricolor transparencies, whichever is desired.

Transparencies are a good deal less costly than are color prints, primarily because the delicate and difficult transfer operations are avoided. They are used almost entirely as color guides for the platemakers when the original color-separation negatives are actually used in the platemaking. When this process is followed and before the platemaking is commenced, the client receives a black-and-white print from the negative of the most predominant color in the subject, enlarged or reduced to the actual size of the illustration desired, on which he can indicate crop marks, double printing, strip-ins, and so forth, with the transparency supplying the record of color values. The platemaker receives both these items with the color-separation negatives as well as samples of the actual materials and colors used in the original setting; he receives such items as pieces of furniture, wall-paper and drapes, swatches of paint on a board, actual clothing worn by models, accessories and so forth.

In the intricate platemaking, then, the hand operator refers both to the transparency and to the actual materials and color samples in his efforts to reproduce all the detail in the original subject. Platemakers generally prefer to work from the original color-separation negatives with transparencies as color guides whenever it is possible. There are two reasons for this:

First, the original negatives catch more of the detail and the actual life of the original subject than normally can be held in a tricolor print and, second, if the tricolor print is not excellently made and retouched, there is danger (just as with a black-and-white photograph which has not been well colored by hand) that the engraver's camera will pick up color values other than the one being filtered for, which will result in all plates being heavy and possibly muddy or dark in the ultimate stage of printed reproduction.

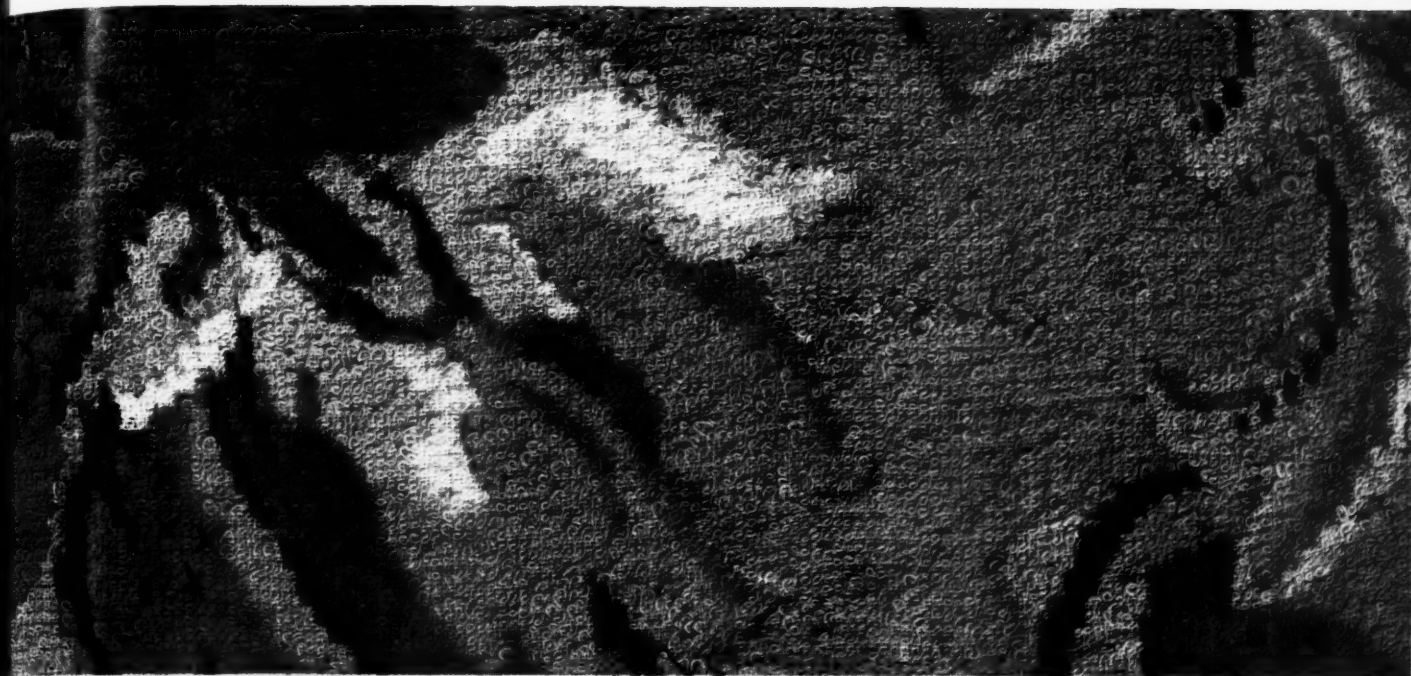
There is always this danger in color process work, of course, and it is not necessarily incurred in the use of color prints as the original copy. The only way to reduce this danger when using color prints is to make sure that the prints are made perfectly in the first place (whether they be hand-colored-black-and-white or tricolor prints).

Screened plates are also transparencies because they are viewed by transmitted light, but the color photograph is

Double Shot

CONSIDERABLE enthusiasm has been aroused by a direct-color photograph, one of a series prepared for the Scripps-Howard Newspapers by Lennen & Mitchell, Incorporated, of New York City. For the first time in the history of natural-color photography, it is asserted, a successful "double exposure" of a tricky living-model subject has been secured.

The richly colored scene reveals a general store, with vegetables, cracker-barrel, and proprietor in the foreground; a towering figure of Voltaire looms up behind. Ordinarily, to produce the desired engravings for such a picture, it would have been necessary for the photographer to take two separate shots of the subject—which would have meant three negatives, or color separations, for each shot. But with delicate calculations, a very successful "double exposure" on "one" plate was eventually obtained.



"Texture"—a four-color reproduction made direct from the fabric by the Electro-Tint Engraving Company, Philadelphia. This represents a remarkable achievement, both in photoengraving and letterpress printing

captured entirely in one plate. Screened plates are as simple to obtain as a normal black-and-white negative and are easily developed, but for accurate reproduction they are not as valuable as original color-separated negatives.

Although early efforts to make color plates on this principle were exerted by such people as Powrie and McDonough in Chicago, a Doctor Wood in Wisconsin and several Europeans, in the late 90's, the first generally practical plates on this principle were produced by the Lumiere Brothers—in Lyons, France, about 1907—and were called Lumiere Autochromes. A brief description of how the manufacturer makes the autochrome will give a key to the principle involved in such later screened plates as Agfa, Finlay, and Dufay color plates.

In the autochrome, a thin film of a tacky, rubbery substance is first spread on the glass. A mixture of equal proportions of minutely fine particles of potato starch—one-third of the particles dyed blue-violet, one-third dyed green, and one-third dyed red—is dusted upon the tacky surface in such a manner that the particles do not overlap. The interstices between the particles are then filled by a dusting of black powder.

We now have a granular screen of transparent and colored starch particles which actually contain our three color filters in the one layer. Each starch particle is about the size of a white blood

corpuscle, which means there are about 100 to a millimeter, or 2,500 to an inch. A thin film of varnish is coated over this screen of filters and, after the varnish has dried, a normal panchromatic emulsion is applied on top of it. When such a plate is exposed in the camera, with the glass side to the lens, the light rays pass through the minute filters and register on the panchromatic emulsion.

Now when the panchromatic emulsion has been exposed and developed, the image in the panchromatic emulsion is reversed (by the normal photographic chemical methods) so that it becomes a positive image instead of a negative one. Thus when the plate is held to the light the original picture will be seen in natural color. What happens is that the silver particles deposited in the positive image in your panchromatic emulsion block-off the various colored tiny starch filters wherever those particles do not have any counterpart in the colors of the original object being photographed. The fact that the image is not composed of layers of the three colors, one on top of the other as in tricolor prints and transparencies, but instead is formed by very minute dots of different colors—one alongside of the other, with tiny black spots between them—is not easily discernible to the naked eye.

The Agfa color plates are similar in nature to the Autochrome, but the Finlay and Dufay plates are made quite

differently. The latter two use the same principle of incorporating the three color filters in a thin film in front of the panchromatic emulsion but the screen is put in by an intricate though very interesting method of laying down colored lines instead of particles. If you examine a Dufay color plate through a magnifying glass, you will find that it is composed of a pattern of two tiny squares of blue and green with a red line running along side of them. There are about five hundred of these tiny tricolor units to the inch in a Dufay plate and so you can see how little of the effect of a color screen can be apparent to the naked eye.

In the average engraving plant such screened plates are used only as color guides for the client and platemakers, and are made, of course, in a separate exposure from the three color separation negatives. Therefore, they do not contain a record of what is in the negatives but they do show the original subject at the time the negatives were made. Such plates usually are less costly than making tricolor color transparencies from the separation negatives and hence are often used in place of transparencies.

For direct-color reproduction work, where absolutely exact color values and accurate detail are not demanded by the client, any one of these kinds of screened plates may be used in the platemaking department as original copy, thus avoiding the necessity of making up the costly

color-separation negatives. In this, the *National Geographic Magazine* has for many years employed color illustrations in which the printing plates were made directly from original screened plates.

For men traveling in distant countries, it is, of course, much simpler to carry a batch of these screened plates, which will catch a color photograph on one plate instead of on three, and which do not require bulky and delicate and costly speed-cameras. When correctly handled as original copy in the engraving department—as in the case of the *National Geographic Magazine*—they give marvelous results. You will find many beautiful reproductions in natural color made from Autochrome plates in issues of the *National Geographic Magazine*, published as far back as 1914. In the files of this excellent publication you will find illustrations made from Finlay plates as early as 1927, if I remember correctly, and many made from Dufay plates in the last few years.

Platemaking from the screened plates requires special handling and unusual skill if screen pattern is to be avoided. For this reason, and because of the additional fact that inaccuracies of color value cannot be compensated for in the original plates when they are first developed, these plates are more popular as color guides, in the average good reproducing plant, than as original copy.

So far as *printing* is concerned—whether it be letterpress, offset-lithography, or gravure—plates made from any of the color records mentioned in this article require no unusual procedure. Any printer who can print four-color process can print direct-color plates as easily as any other process job.

In the platemaking department, however, exceptional skill and experience are necessary to obtain the best results, although any platemaker can make ordinary reproductions, from any of the processes mentioned, without encountering serious difficulties. In working from original color separation negatives or from screened plates the “nine-negative route” is, of course, employed and all color engravers are familiar with this particular method.

In the gravure and offset processes either a tricolor print or continuous-tone color-separation negatives are furnished by the photographer to the platemaker. In offset plants normal positives are made from the original separation negatives and then the screened negatives are made in the usual way; if “offset-deep” is used, the screened positives are made direct from the original color-separation negatives. In gravure

plates the original separation negatives may be retouched and then the continuous-tone positives made from them in the usual manner.

Making of printing plates from any forms of color photography other than the most excellent—that is, from separation-negatives or photographs secured by any except expert professionals—is like playing golf with a shinny-stick: you may get by after a lot of grief and trouble, but it will take a lot more strokes than if you had used good regular equipment. In other words, your maker of ordinary color reproductions expects a certain goodly amount of hand operations to be applied in the platemaking department; if, when he makes direct-color reproductions, he utilizes faulty materials or poor photographic work at the start, so that the hand-operation time in the platemaking department is doubled or tripled, the money saved in buying low-class photographic work will be lost several times over in the platemaking-end.

Every day thousands of direct-color reproductions in letterpress, offset, and gravure are being turned out in printing plants throughout America and Europe. Direct color has been increasing in popularity with advertisers each year, more especially since the one-shot speed cameras have enabled advertisers to catch in natural colors almost anything.

The delicate problems and difficult intricacies are found principally in the camera and in the photographic-studio end of the series of steps in natural-color reproduction; and there are enough studios that have mastered this technique to guarantee that the tremendous popular demand for natural color will be fulfilled without trouble.

Year by year the methods are becoming simpler and more positive—there can be no doubt that direct color will grow to even greater importance as the chief medium of illustration in color advertising and that the streams of millions of impressions will continue to flow from the color presses of America.

ANSWERS TO QUESTIONS ON PAGE 22

1. It was John Campbell, bookseller and postmaster who printed the *Boston News-Letter*, April 24, 1704. It was printed on a half sheet about 12½ by 7½ by B. Green. When the British troops left Boston the *News-Letter* ceased and it was never revived.

2. *The American Weekly Mercury*, on December 22, 1719, was printed in Philadelphia by Andrew Bradford—one of the best printers in the Colonies. He died in 1742. His widow continued it until 1746. Andrew was a brother of William Bradford; he used good type and was trained to good printing.

3. *The New York Gazette*, October 23, 1725, was printed and sold by William Bradford who was nearly seventy when he began its publication. It was published for sixteen years until he retired from business.

4. *The Maryland Gazette* began about 1727. It was printed by William Parks and published irregularly until 1736.

5. *The South Carolina Gazette*, January 8, 1731. Thomas Whitmarsh, publisher, Charleston. Discontinued, it was revived by Lewis Timothee, 1734, with the backing of Benjamin Franklin. It stopped in 1775 to be revived in 1777.

6. *The Rhode Island Gazette*, September 27, 1732. Printed by James Franklin at his printing house under the Town-School House, Newport, Rhode Island. James was the elder brother of

Benjamin Franklin. He discontinued publishing the *Gazette* May 24, 1733.

7. The *Virginia Gazette* appeared in 1736, printed by William Parks until he died in 1750. It was continued by other parties for some months after Parks' death.

8. *The North Carolina Gazette*, December, 1755. Produced at Newbern, by James Davis until 1761. Reappeared May 27, 1768, and lived to the time of the revolution.

9. *The New Hampshire Gazette*, beginning on August, 1756, Portsmouth, lived through some trouble in 1775, but fought through the revolution.

10. Delaware boasted the *Wilmington Courant* in 1762, printed and published by James Adams. There was not sufficient population to support it, so it died in about two and a half years.

11. *The Georgia Gazette*, began April 17, 1763. Published by James Johnston at Savannah. The British Stamp Act caused it to suspend for seven months to reappear in May, 1776, in time for the war. It was published by James Johnston for twenty-seven years.

12. *The Connecticut Gazette*, was born January 1, 1775, just in time to get into the revolution. James Parker and Company was its publisher—its editor was John Holt. He organized Post Riders to circulate the paper, becoming the most enterprising circulation manager of his time.

PRINTERS ENJOY BETTER BUSINESS

WHEN BUSINESS MEN meet on the street or in dining rooms, they usually greet each other with remarks about the weather, after which this question usually follows:

"How's business?"

This, then, is the question which THE INLAND PRINTER told its sales representatives in twenty states to ask. But, instead of the answer, "Oh, so, so," the inquirers were instructed to get as specific information from printing plants as it was possible to secure. And, moreover, they were given blanks upon which they wrote certain data, including the name of the firm, the street address, the city, the state, how many presses were operated, the kind of work produced, if the planograph or offset process of printing was used, if business had increased or decreased during the past sixty days and how much, if the printers favored local price control, the name of the person interviewed, and his title.

This test survey is as incomplete as the first election returns that flash into newspaper offices soon after the polls have been closed. Yet the analysts who study the law of averages place much credence upon these early returns, and from them they estimate what the final returns will be. Thus long before all ballots have been counted the news of who is elected has been broadcast. To any one that has been close enough to newspaper offices where these interpretations have been made, the uncanny accuracy of those analysts and commentators is impressive. It is because men and women of the United States are influenced by similar things and will react, approximately, to the same degree to a given set of factors, that such estimating feats are possible. It is the operation of the law of averages.

It is with this thought that the results of the cross-section survey of the printing industry in twenty states is herewith presented to the alert readers of THE INLAND PRINTER.

In answer to the question, "How's business?" we say upon the authority of the printers who answered the questions that business is better with 54 per cent of the printers interviewed; worse with 21.5 per cent and "about the same as it was sixty days ago" with the remaining 24.5 per cent.

Throughout the country the printing business in May to July, inclusive, was 16.5 per cent better among those who reported increased volume than during the earlier part of the year.

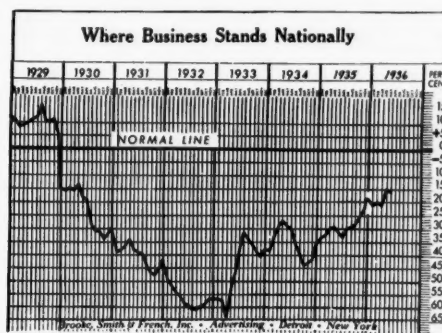
Among those who reported decreased business, indications are that local causes were responsible. For instance, in Washington, D.C., where reports indicate that printing volume fell off from 20 to 30 per cent, it is assumed that the cause for the reduction was the absence of work done for lobbyists and designed to influence legislation, or a related cause, that of lack of printed reports concerning the acts of Congress, or printed explanations of the failure of Congress to act on desired legislation. However, conditions in Washington, D. C., do not reflect industry in the rest of the country.

typographic plants. All of which leads to the statement that until a more accurate "index" figure is produced, based upon a greater survey than the recent "test," the ratio figure of 8.2 per cent will have to stand. This applies to ratio of printers who "use planograph or offset process"; not the ratio of "offset" presses to number of direct-action, or letterpress presses.

The number of presses that each plant operated was ascertained by the interviewers as they questioned the printers in the twenty states. The average was 5.4 presses an establishment.

BUSINESS ON UPGRADE IN SURVEY

A SURVEY issued by Brooke, Smith & French, Incorporated, national advertising agency, Detroit, indicates that one hundred of the 147 trading areas of the United States stood within 20 per cent of normal at the end of the month of May. "Here the widespread character of all this improvement is revealed by May gains in eighty-two areas," the survey points out. "Of the one hundred areas in the 'silver-lining zone,' eleven now stand at normal or above, while forty-nine others are within 15 per cent of normal."



What proportion of printing establishments in the United States use offset equipment? This question has been asked again and again by various parties who are intrigued by the possibilities in the offset field.

Indications based upon the "straws" placed in the "offset breeze," and results noted by the field men of THE INLAND PRINTER, are that 91.8 per cent of the printers of the United States operate only letterpress equipment, and, subsequently, that only 8.2 per cent operate "offset" equipment.

Frankly, the ratio figure concerning offset printers in the United States, revealed by the indicated results of THE INLAND PRINTER test survey, is so low that it is surprising. It would seem that inroads made upon letterpress printing by the offset process have not been so general in smaller cities and towns as in the larger printing centers. But this is largely due, as has been pointed out from time to time by writers in THE INLAND PRINTER, to the fact that offset printing is more complex than is typographic, hence more dependent upon related industries than are self-contained

In answer to the question, "Do you favor local price control?" the answers were 71 per cent in the affirmative. In future tests, the question will probably be elaborated to the point where the printers will be questioned as to what extent they themselves are willing to have their own prices "controlled." It is probable that a different result will be obtained by such an elaboration.

After assembling the foregoing, we are reminded of what the late Professor Albert Michaelson of the University of Chicago stated to an audience one night in Orchestra Hall, Chicago, concerning results of his then latest measurement of the speed of light. After he had modestly reported details of his unusual efforts, he concluded his scientific presentation by observing that his results caused him to believe that he was using the right method of approach and that he had come within a short range of accuracy, but that at a later date he would make another effort with the hope of reaching "accuracy."

At least we believe you will find one or two trends worth considering in the survey as it stands to date.

DEVELOPER OF PRICE-LIST DIES

ROY T. PORTE is dead, but his work and influence will not die. His contribution to the printing industry cannot be measured by the number of days and years that elapsed from the time he first saw the light in Woodstock, New Brunswick, Canada, on May 8, 1876, until he closed his eyes in sleep in his home at Salt Lake City, Utah, on July 21 last. Nor can his life's worth be evaluated by the number of books he printed during his operation of the Porte Publishing Company, nor by the number of articles he wrote for the trade press, nor the number of speeches that he delivered to various printers' groups.

His contribution to the true cause of the industry may possibly be conceived by the imagination that will lead one's mind to the tens of thousands of printing establishments where men and women work—and to the homes of the printers and publishers where, because of Porte's labors, improved economic conditions enable them to provide themselves with more of those creature comforts of life and things of esthetic value. Thus one may find that the abounding good resulting from Roy Porte's ideas and words is immeasurable. How can such applied ideas be evaluated that affect for good so many thousands of lives? And where can be found the measuring unit or the standard by which the value of such a man's work can be computed, weighed, or fathomed?

It was not necessary for Roy Porte to die to have his worth to mankind generally, and particularly to the printing industry, appreciated and noted. Ten years ago, there appeared in *THE INLAND PRINTER* (May, 1926), an article from which we quote a few sentences: "If a man's service to his community or to his industry is the yardstick by which his worth is to be measured; if his contribution to the success of his fellow men is the criterion by which his usefulness is to be gaged, then Roy Porte of Salt Lake City, Utah, surely must be looked upon as one of the outstanding personages of the printing industry of the country at the present time. Through sheer grit, personal adaptability, and a vast amount of common sense he has caused his knowledge of conditions among newspaper publishers and small-town printers to bring forth results that for years were considered visionary, if not wholly impossible. When Roy Porte published the Franklin price-list of printing for the first time only a few printers had even a remote idea of what printing was worth; the book, therefore, came as a god-

send. It did not win immediate favor, nor did it escape severe criticism; but gradually it found its audience and held it. And wherever it was put to practical use, studied, and applied, it changed conditions greatly; it brought prosperity in its wake. Mr. Porte is fifty years old this month; that's why we give him particular attention."

During the ten years since that article appeared, many printers in larger centers have learned to appreciate the worth of Mr. Porte's ideas and work. During the recent

short-lived N.R.A. graphic arts code operations, his price-list and his ideas were considered of such importance as stabilizing factors that they were adopted as standards by regional and zone code authorities.

As a boy, Roy Porte got his fingers into printers' ink while he played with a toy press in his home at Casselton, North Dakota, to which town he was taken from Canada by his widowed mother. Having developed a liking for a printing press as a plaything, he turned to it as a means of livelihood. At fourteen he became a "printer's devil" in a country newspaper office.

When eighteen he moved to Hunter, in North Dakota, and established the *Hunter Herald*; during the three years of its operation he was known as the "boy editor of Hunter." He entered into the higher branches of graphic arts learning, when he moved to Fargo where he opened a commercial shop. Here he learned of the need for better knowledge concerning costs

and the fixing of selling prices that would give printers a profit on each job. He applied himself to the task of learning what every printer should know about front-office management, and subsequently, because of his speaking and writing on the subject of costs and selling, he was appointed secretary of the commercial printers organization in Cincinnati.

It was in July, 1916, that Mr. Porte went to Salt Lake City as secretary of the printers' group. The following year a price list was issued by the association, and later Porte acquired it as his property. By reason of his success as a business man, he was enabled to travel around the world, and everywhere studied the printing industry. He developed hobbies which included the collection of a rare library, interest in flowers and in fraternal organizations.

He is survived by his widow, Rhoda A. Porte; a son, Harry W. Porte, of San Francisco; and a daughter, Miss Helen Porte, of Santa Monica, California.



ROY TREWIN PORTE
1876-1936



By J. N. MEYER

SINCE THE CATALOG is the most important, enduring, intricate—and costly—among commonly used direct advertising pieces, it should be carefully built—not just pieced together.

The printer is frequently called upon to be the architect of the catalog—as well as its contractor, stone-mason, bricklayer, and carpenter. It is well, therefore, that he should know what he is about. He shouldn't build a thirty-room mansion when a six-room cottage is adequate; nor should he let himself be persuaded into an attempt at compressing thirty-room material into six-room space.

Usually he is asked to make constructive suggestions; and even if he isn't asked to, he probably has an opportunity to offer them. If he is thoroughly versed in catalog construction he can often produce a better-than-expected job for his customer, or he can make the catalog more convenient or more efficient. He may even save money for his customer without losing any himself.

Now, any good printer knows how to go about building a catalog. But there are so many different factors and details to be considered that a listing and brief analysis of each of them, kept convenient for easy reference, may prove very helpful. Such a listing and analysis is attempted herewith.

First, what of the form and style? When a yearly or semi-yearly catalog is issued, and when all the items in it are of interest to all potential customers—then permanent binding is indicated. And spiral binding is recommended, because of the convenience it provides to users of all kinds.

But when the business is of such a nature that new items and new styles will demand frequent changes in the catalog (or supplements to it) then the loose-leaf type of catalog will perhaps serve more acceptably.

And if the business is of such a nature that some products are of interest to one group of customers, and other products to other groups—then the logical procedure is to divide the catalog into sections, which can be assembled as needed within a loose-leaf type of cover-binding. This factor of general form ought to be

Factors to Consider in BUILDING A CATALOG

It's of little value if it's just thrown together. It should be very carefully planned from start to finish. A good printer can build a good catalog if he'll check on the factors listed below

Type-designed decoration courtesy of the Kansas City Star

discussed with the customer. Frequently such discussion brings about changes that improve a catalog vastly.

Next, what of the page size? A number of factors may have an influence on this factor. A certain size may be standard within the industry. If so, that's all there is to it; the printer must work within the size limits imposed. But if there is no such arbitrary determinant, then the printer may be able to show his customer that a smaller page size (in the case of a "thin" catalog) may make the catalog easier to handle and, perhaps, less expensive to produce. Or he may be able to demonstrate that a larger page size (if the catalog bulks "thick") will make it less unwieldy and permit larger and more impressive illustrations.

Obviously, the illustrations will have quite an influence on page size. Sometimes a slight enlargement of the page

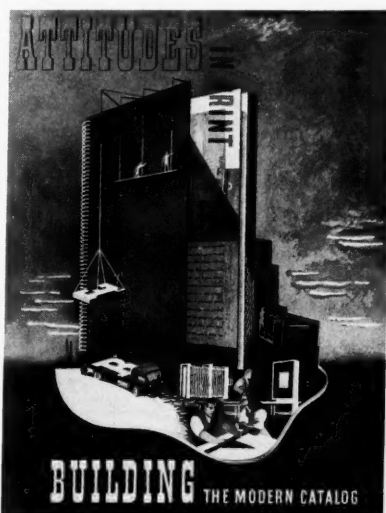
will permit the use of two illustrations on a page, in place of one (or three instead of two) without sacrifice of any necessary illustrative detail, and with a resultant saving. Or again, enlarging the page may allow a more effective and legible presentation of diagrammatic or tabular matter. Conversely, it may be possible that, by using a smaller page and making the double-spread, instead of the single page, the standard unit of display, a better effect can be secured. The dummy sheets should be studied.

Whatever suggestions the printer may make regarding the page size should be based on such logical reasons as those outlined above. The printer's own native common sense will guide him here. The point is: Consider page size. If it is okay, leave it alone. If there is anything to be gained by changing it, suggest that the change be made.

Arrangement is next to be considered. Basically, a catalog is merely a list of items offered for sale. This list may be more or less amplified by descriptions and illustrations. Also included may be valuable information, and institutional or prestige-building features.

Careful thought should be given to the arrangement of all this material. In what sequence shall the merchandise items be presented? Shall they be listed alphabetically? Shall they be grouped according to style, price, size, popularity, or utility? Some other factor? Should some be featured and others well subdued, or should all receive an equal prominence? Shall general information (tables, formulas, instructions as to use, and the like) be scattered at random throughout the catalog, or treated in a preface? How much space and prominence should be given to institutional features? Can any items be omitted? Has the customer forgotten anything in his preliminary compilation that should be included?

The printer should ask himself these questions and arrive at answers satisfactory to himself. He will then be in a position to offer his customer constructive suggestions, backed by cogent reasoning. Working shrewdly together, the printer and the customer are likely to arrive at an effective and logical arrangement of their catalog's subject-matter. But along with general form, page size,



To publicize the scope of its services, the Caxton Company, of Cleveland, is mailing a series of "Attitudes in Print." This is the cover of a folder concerning catalog building

and sequence of arrangement, certain *intangibles* must likewise be considered.

To what extent does tradition within the industry affect the catalog's character? What does custom dictate? Is there a prejudice for or against pretentiousness? For or against a certain kind of paper; that is, should the paper be coated or uncoated? For or against the use of color? For or against any certain style of illustration? For or against any particular method of printing—letterpress, offset, or intaglio?

If such intangible factors do exist, it may be well to respect them. But sometimes the customer can be shown that a bold departure from tradition may win favorable attention—and profit—for him. Learn what the intangibles are. Study them. If they are unreasonable do not fear to suggest violating them.

As remarked above, tradition sometimes determines the kind of illustrations that should be used in a catalog. But for the purpose of reference it may be well to consider the various kinds that are generally used. Pictures put life into a catalog; they should be as appropriate, interesting, and effective as possible. Catalog illustrations may be classified as follows:

1. Photographs
2. Wash drawings
3. Line drawings (with or without ben day)
4. Full process color
5. Duotones
6. Wood cuts

Generally, photographs are preferred because of their realism. They present the merchandise as it is. Usually some retouching is necessary to emphasize salient features; but sometimes an unretouched photograph, while not as attractive as one enhanced by the artist's air-brush, may achieve a verisimilitude that influences sales.

Some products do not show up well when they're photographed (jewelry, for instance; also glassware and art pieces) unless given very special and expensive photographic treatment. Then the wash drawing or line drawing is indicated.

The wash drawing comes close to the realism of the photograph, and at the same time permits an enlivening imaginative touch. In catalog illustration it is invaluable as a means of presenting various "phantom" views of inside construction details.

The line drawing, when handled by a capable artist, can be made to express any quality from delicacy to ruggedness

in a lively and interesting manner. It also has such real advantages as these:

- a) Cost is less than that of wash drawings and retouched photographs.
- b) Plates from line drawings cost less.
- c) These plates print well on less expensive paper.
- d) Ben day can be used to supply "mass" and "texture."

Full process-color plates are necessary when the merchandise is of such a nature

the relative costs of the various kinds of illustrations commonly employed in catalogs, so that he can advise his customer constructively in regard to them. More often than not he may be able to suggest a more effective means of illustration—or one, equally as effective as that contemplated, which will either eliminate a printing difficulty or save money for his customer or prospect.

Regarding the design of the catalog as a whole, and the page design in particular, much might be said; esthetic values, balance, unity, and rhythm might all be considered. But each catalog job will present its own individual problems of layout, and the alert printer must work them out as well as he can.

However, just one "don't" may be offered: Don't clutter up the catalog's pages with allegedly ornamental borders, and running heads, corner pieces, and such gingerbread—at the expense of a clean type-setup. Remember, the catalog is primarily a list; it is a utilitarian piece of direct advertising, and not a work of art.

There still remain to be considered such "service-to-reader" possibilities as:

An easily discoverable, front-of-the-book index.

The printing of "in-stock" items in black, and "to-order" items in a second color.

Running heads which reveal at a glance what the page is about.

Marginal subheads.

Complete addresses of branches or service stations.

All are points for consideration.

But these, although valuable, require no extended discussion. Indexes *have* been omitted from highly complex catalogs, and recipients have found such catalogs to be decided time-wasters. Running heads, too, are frequently overlooked; they are a valuable device and should always be given a thought. Marginal subheads are in this same category.

With two colors to play with, builders of catalogs can find many ways in which to increase the readability and reference-value of their productions.

Each catalog job brings its own peculiar problems, the rules for solving which cannot well be laid down ahead of time because of the varied aspects of each new proposition. But it is important that the picture as a whole be very clearly seen before actual work is begun; and by definitely checking the assignment, point for point, against an outline such as is given above, the mistake of overlooking a vital angle can be avoided. A

Pointers on

CATALOG CONSTRUCTION

FORM OR STYLE:

Permanent binding? Loose-leaf? Sectional?

PAGE SIZE:

Standards to be adhered to? Size in relation to catalog's bulk? Page-size in relation to illustrations?

ARRANGEMENT:

Shall items be grouped according to: Style? Size? Price? Utility? Popularity? Should some be featured? Should others be subdued?

INTANGIBLES:

Traditions and customs? Prejudices regarding: Page-size? Pretentiousness? Kind of paper? Use of color?

ILLUSTRATIONS:

Photographs? Wash drawings? Line drawings? Full process color? Wood cuts?

DESIGN AND LAYOUT:

Keep it simple—and clean. Out with useless ornamentation. It's utilitarian, so leave out the gewgaws.

(rugs, for instance) that natural-color illustrations are demanded. Color plates, of course, are the most realistic, attractive, and effective means of picturing a product. But, except where they are absolutely necessary, their cost is a prohibiting factor.

The duotone—a tinted halftone that's secured by underprinting with a second color—is sometimes very effective. The second color imparts a naturalness of tint impossible in a one-color halftone.

The wood cut is, regrettably, almost obsolete. Not so many years ago it was a prime favorite in catalog illustration. It is still effectively used by some advertisers, and its relative scarcity now gives it unique attention-value. But the paucity of present-day workers in this ancient craft, and the relative slowness of the process, ban the wood cut for most catalog users. Other ways are open, nevertheless; every printer should be familiar with the advantages, the limitations, and

catalog that might satisfy a designer, purely from a structural standpoint, could very readily prove to be a failure from the manufacturer's standpoint.

It often happens that data and copy are brought to the printer with a definite request for assistance in arranging it. This is an opportunity for creative work which the printer should be prepared to do; but, as previously indicated, he should make sure that his efforts are based on more than mere layout knowledge. Of course, if the customer has completely mapped out his job—copy, layout, and all—then the only thing that concerns the printer is the actual printing of it.

But whether it's a motor-car or horse-shoe catalog, it will convey, along with its printed information, other and subtler information regarding the producer of it. If it's *your* handiwork—are you proud of it or not?

In conclusion, the writer wishes to state that this article is not intended as a pontifical pronouncement on the way a

HOW TO OUTWIT THE WORK-UP CURSE

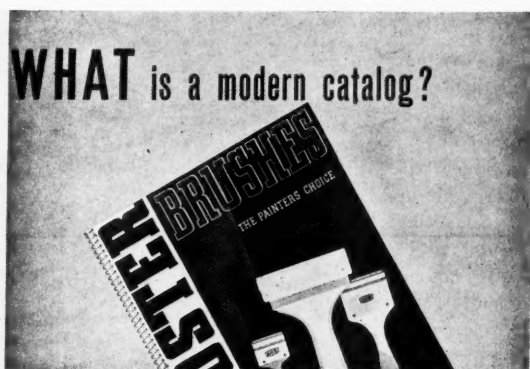
BY A. G. HALLETT

DOUTLESS one of the most annoying and costly troubles of the average printing plant today is workups. In many shops, due to insistent demands, either of the customer for rush jobs or of the office for cutting cost of production, forms are literally thrown together. Good compositors may resent this statement, but the fact remains that in nine times out of ten, had these same workup forms been perfectly justified, and sufficient time for perfect justification been spent on them, comparatively few workups would have occurred.

In large shops where forms of long runs are plated—often in the plant's own plate department—the trouble is reduced to a minimum. But small shops seldom plate, even for long runs. The display and makeup are done with shop material—slugs, furniture, and other spacing material—often ancient. Body

Such shops probably are doing any and every kind of printing allowed by law. Here you quite often find a job composed of monotype tables, linotype straight matter, hand-set display, and engravings of various descriptions—all assembled at high speed necessarily figured by the salesman to "land the job."

And what a trouble-maker such a form sometimes is! It looks wonderful; the skill of high-paid compositors has actually produced a beautiful appearing job. But let's X-ray it! One engraving is mounted on a bias block, another is over type height, slugs here and there are binding on the ends. Furthermore, one section is shy a two-point lead, the rules in the tables are cut on a slant or are too long, and letterspaced lines have not been set long enough to take the proper "squeeze." In short, the form, though lifting properly, is a trouble-maker.



THE first duty of a modern catalog is to look modern. Catalog treatment—especially in design, illustration and typography—is constantly changing.

In the last five years these changes have come about: *Spiral Binding*, first taken up for its novelty (which it still has), but equally important for its practical aspect of permitting the catalog to open flat and stay open and flat on the desk; *Bleed-off Illustration*, interesting in itself and practical because it allows larger illustration, more detail; *Modern Photography*, including direct color photography, dramatic with human interest and showing the product in use, dynamic instead of

static; *Modern Typography*, again novelty and eye interest plus easier reading, functional fitness, the spirit of the machine age.

A modern catalog treatment suggests that the product itself is up to the minute. This suggestion is, in itself, salesmanship, and a catalog is intended to sell.

Modern treatment of catalogs is an attitude—a position taken with relation to the purpose the catalog serves. This treatment is essentially functional, and not decorative or ornamental.

This is the difference between the catalog of today and the catalog as recent as five years ago. This is the reason that the style, the treatment, the illustration of

the 1930 catalog now seen at least faintly, and in most cases decidedly, quaint, antique, out of style.

Many of us can remember when catalog users were compelled to face the fact that the woodcut had become extinct as a method of catalog illustration, and that it was necessary to convert all catalog illustrations to halftone.

Then came a period of lush retouching and lavish use of air-brush treatment. This might be called the Mac West period or style. It, too, is over.

Modern catalog illustration is realistic. Modern photography, competently handled, seeks to bring out important detail, even in mechanical subjects, in the original photograph, instead of requiring an excessive amount of retouching.

In sheer competitive self-defence, no manufacturer can afford to trail behind by continuing to use B.D. (Before the Depression) selling methods.

Modern catalogs—and all sales promotion in print—must be streamlined to overcome sales resistance.

The modern catalog prepared by The Caxton Company for The Wooster Brush Company, Wooster, Ohio, tells its own story. The pages reproduced here visualize the elements of modern treatment which make a catalog that sells.

The Wooster Brush catalog is modern in treatment, but there is nothing tricky or flashy about it. The illustrative and typographical styles contribute directly to the catalog's selling purpose.

Probably you need a modern catalog right now. Let us show you how to go about it to get one. Call us in before you start laying out your material—most likely we can save you time, effort and money by our practical suggestions.



Inside pages of a colorful and comprehensive folder dealing with the making of a modern catalog, issued by the Caxton Company, Cleveland

catalog should be handled. It was developed from a comparatively brief table of questions, which is kept here in our shop for guidance in helping customers compile their catalogs. We have found it helpful, and hope it may also be useful to others working in this field.

matter is set on both monotype and linotype machines, sometimes hand-set. Frequently the machine composition is set by a composition house which sets to exact measure, the cooling process of casting actually resulting in "shy" measures, particularly on six-point slugs.

The lockup man will lock the form with greater pressure on the side (or end) quoins because his experience has shown such a procedure is needed in this particular form. The pressman, on the other hand, will lock his form evenly all the way around.

The form is made ready. And it works up. Is the compositor, the lockup man, the press, or the pressman to blame? Why argue over that? It is working up—so get the press going again as quickly as humanly possible.

Let's study the form. Since it's made ready we must not move type or engravings any more than absolutely necessary. But yank that bias engraving and square it on the saw, correct the slug-binds by transposing leads, insert material in the shy section, pull the rules and square the ends or saw them shorter. The pressman here complains that an eight-inch band is rocky or warped. Under-cut this with the saw blade $3\frac{1}{2}$ picas above table height. Okay, let's go—we think we've spiked the trouble.

But hold on! Our hopes are dashed again! Five hundred impressions and the spaces in a sixteen-inch thirty-six-point letterspaced line come up. And so do the slugs in a section. Opening as few quoins as possible we resort to something that seldom has failed. We cut a lead-high "sinker" (paper strips in which a string nestles one-eighth inch from the bottom) into pieces slightly shorter than thirty-six points and insert three of them at varying distances in the thirty-six-point line. We paste a strip of dental rubber one-fourth-inch wide along the bottom of one of the slugs working up. Re-lock. And the form stays down. Both openings have taken about fifteen minutes all together.

If the slugs are not too long, use a common rubber band, snapping it around the slug at the bottom. Slug-high sinkers or rubber should be placed in all questionable parts of the form by the stoneman. Bear in mind that spring, if any, must be downward.

One of the most necessary things for a stoneman to learn is to lock forms in sections wherever possible. Instead of locking sides or ends with long sections of iron or wood furniture next to several sections of varying length, lock with short pieces against each section individually, using one, two, or more quoins to the section.

On cylinder presses where the back of the bed is perfectly square the pressman should use a lead cut to one-fourth inch, resting on the bed, to lock against. This is dropped in by pulling the chase slightly forward before locking.

A form not unlocked enough before planing will cause spacing material to spring towards the surface before a single sheet is printed.

Needless to say, no form should be locked any tighter than absolutely necessary. Too tight locking, warped or sprung chases, cause workups.

New Books... In this department appear reviews of books of value and service to the printing industry

The Orient's Paper

The appearance of another book on papermaking by so eminent an authority as Dard Hunter is a noteworthy event. "A Papermaking Pilgrimage to Japan, Korea, and China" has been printed by Elmer Adler of Pynson Printers, Incorporated, New York City—the first limited book of Hunter's to be printed on any press other than his own. Only three hundred and seventy copies have been issued. The paper has been imported from hand mills visited by the author, and fifty-one specimen sheets of various types of paper discussed are included. The book is believed to be the first written in any language on papermaking by hand in the Orient.

A Book of Color Science

Many of the difficulties of pressmen and of other color matchers could be avoided if the qualities of color could be adequately described and standardized. This trite statement paves the way for the comment that a book just published by the Massachusetts Institute of Technology—"Handbook of Colorimetry"—is an approach to a better understanding of color in its use in the printing and other industries.

It is a book that will appeal to persons who desire to study color from a scientific viewpoint, and who will utilize this advanced knowledge by making it of practical value to users of color in the industries and the arts. Without knowledge of higher mathematics, however, no person can possibly begin to understand the significance of the numerous graphs and charts, nor the pages and pages of tables published in connection with the "determination of tristimulus values by the weighted ordinate method." Nevertheless, there is considerable discussion of the physical basis of color specification, sources of light, and the laws of color mixture that will make the book a valuable asset to any student and user of color.

Many a man in the printing industry would be gratified to turn to an authoritative statement to back his contention that when he had looked at certain colors in relation to others, they appeared to him to match, although when this same combination was viewed by others and even by himself, under different lighting conditions, it did not look the same. This variableness is known to be

due to several factors. One statement under the head, "Sources of Light for Color Matching," is illuminating:

"Everyone who has had occasion to match colors recognizes that an artificial source of constant intensity and quality is preferable to daylight which varies considerably in both respects and is not always available. Due to a common misconception, the demand is frequently made that the artificial source be so constructed that, when colors appear to match under its light, they will also match under the light from all other sources. No source can ever be found that will satisfy the latter requirement. If a match must be valid under all types of illumination, the only infallible procedure is to examine the match successively under spectrum light of all wave lengths. This, in effect, is the procedure used in spectrophotometry."

The "Handbook of Colorimetry" is designed to facilitate the specification of color, both in the laboratory and industry, and is the result of three years work by the staff of the color-measurement laboratory of the Massachusetts Institute of Technology under the direction of Professor A. C. Hardy. It sells for \$5.00 a copy.

Printing Chronology

The revised edition of "Chronology of Books & Printing," compiled by David Greenwood and Helen Gentry, is a valuable work of reference for the student of printing and book production. Events of importance in the history of book-making, publishing, type design, and printing have been summarized by the compilers under several hundred date headings ranging from 300 B.C. to A.D. 1935. The appendix contains an interesting outline of the history of type design by Porter Garnett, former Master of the Laboratory Press, Pittsburgh. As is the case in most works dealing with the history of printing, much attention is paid to type design and fine printing. Less interest is shown in the mechanical, industrial, and commercial phases. The accuracy of several statements regarding the beginnings of printing in Europe and concerning more recent inventions will be questioned by some scholars.

This useful 186-page compendium of printing history can be obtained from the book department of THE INLAND PRINTER for \$2.00, plus postage.

The Inland Printer for August, 1936

THE PRESSROOM

Readers are invited to submit questions on problems of presswork for this department. A stamped envelope must accompany letter when reply by mail is desired

By Eugene St. John

Printer's Ink Cabinet

The writer is not a printer but owns this print shop. I notice in my pressroom that acetone, kerosene, water glass, and some other materials are being used for doping inks. Do these materials have a place in a pressroom? If not, we would appreciate your giving us a list of materials we should use in correcting inks when they come from the inkmaker so as to make them work on different papers.

Not many ink correctives are needed if you stock inks suited to the papers you use and if (this is important) the pressroom temperature does not go below 75° F. Acetone is not an ink conditioner but a detergent more effective than gasoline in removing hard, dry ink from plates and type. A good grade of kerosene is often used as a reducer. A few drops in the ink helps to overcome picking. For this purpose some prefer lanolin or petrolatum in order to hold the body of the ink. Water glass has been used to stiffen and give body to an ink which is too soft and inclined to mottle and it serves the purpose. However, it decreases or entirely removes the gloss of the ink. The better way is to condition one ink with another ink.

For enamel-coated papers you will need halftone ink; dull halftone inks for full coated papers and cardboard, and both of these inks, if quick, hard drying, may be used on many other papers, excepting rag content bonds, ledgers, and similar surfaces, the last requiring job or bond inks, which come soft, medium, and heavy. The heavy is the best to stock as it can be cut with halftone or dull halftone ink. Instead of kerosene a soft halftone black is the best reducer. If you use a colored ink in quantities on various surfaces, stock bond red and halftone red. The same applies to any colored ink. If you use a number of colored inks just occasionally, these are best bought in tubes.

If you have long runs on cheap paper, get a book ink that is suitable and less costly than halftone and bond inks. With this stock of inks you can stiffen soft inks with bond ink and reduce bond inks with halftone inks without impairing the color. Let all inks stocked be of the quick, hard-drying type and you will not

have to add drier unless in damp, cold room when half an ounce of paste drier does all to help the drying that can be expected in a pound of ink. Temperature, of course, is a factor.

Special Brass Rules

We are writing you in the hope that you may be able to advise us how to solve a problem that prevails in our plant. To avoid workups in our cylinder press forms we have found it necessary to insert "sinters" (narrow strips of light weight card) between columns and on the outside edge of each page. These are sunk to the bottom to cause more squeeze there than at the top. This seems to eliminate the trouble partly, but at times it does not work. The placing of these sinthers takes as much time as the actual locking of the form and runs our lockup time far above what it should be. Our problem is how to get along without sinthers and still avoid workups. We lock up with wood furniture, with leads and slugs between columns, but no column rules. We have thought of using all iron and machine-cast spacing material in place of the wood, but wish to avoid this additional equipment expense if it is not the solution of the problem. Is it more likely that our slugs are incorrect, and, if so, in what particulars? We have our own slug-casting machines, which have been regularly checked by a machinist.

There are various causes of workups of slugs. If the rule or slug that is between two columns is longer than the depth of the columns under the squeeze of the quoins in lockup, it will hold the pressure off of the foot of the columns. The squeeze should be on the foot of the column of slugs and not the rule between the columns. But your trouble seems to be a variation in the width of the slugs at top and bottom. A column of these slugs is an inverted pyramid with the apex on the stone and the base the printing face of the slugs, hence you have to shim with sinthers at the foot of the slugs to keep them from rising when lockup squeeze comes against the ends of the slugs. The surest, quickest, and easiest corrective is the use of the special brass rule, wider at the foot than at the face, put out by the type foundry for the purpose. Or slugs may be set overwide and the ends trimmed square on the saw. Or some form of sinker may be used. The special brass rule is preferred.

Elimination of Makeready

For at least twenty years pre-makeready has been heralded as a means of eliminating makeready in letterpress printing but so far we have seen no convincing proof. Do you consider this goal attainable?

An unqualified answer is not tenable. Great saving in makeready on the productive press has been made possible, and who can say that further invention may not virtually eliminate makeready? At present, pre-makeready includes correction of faulty journal and box of the cylinder due to wear, correction of faulty surface of bed and cylinder, correction or elimination of faults in the form by using precision plates and other units, adaption of the units of the form to the paper, smooth or rough, on which it is to be printed, and use of the proper ink and inking facilities for the paper. All these steps are progressive, but so far no way to print all of a plate perfectly with the same pressure has been found.

If just the edges of a plate barely print, the center of the plate will not print without a reinforcing overlay. If the plate is squeezed until the center prints, the edges will punch unless the impression is beveled off at the edge. The vignette plate is a convincing proof of this phenomenon of relief printing. Examine with a strong glass a number of prints of halftone plates, picked up at random from the output of print shops with a reputation for quality, and you will find that the dots in the halftones are printing only on the edges. The centers of the dots are white. Look at the individual letters of the text under the same strong glass and you will agree that there's still need for makeready.

Sometimes the ink is not adapted to the paper, to the plate, and the press; sometimes the rollers are out of condition or not properly set; sometimes the overlays are not thoroughly adapted to the tones of the plate. So far, no way has been found to keep the edges of a letter, plate, or other unit of a letterpress form from penetrating the sheet of paper more than the interior of the unit. Until this problem has been solved we shall have makeready as the corrective.

Cylinder Too High

We have marked several pages on the enclosed sheet, showing the trouble we are experiencing with a sort of blur. This seems to have started just recently and while we have tried a number of things to remedy it, so far we have had no results. The press, a four-roller cylinder, while old has not had much wear. A hard packing is being used and the pressman tells us there has been no change in the quantity of packing.

It is possible that this slur in the gutters of the form is due to wear in the cylinder journals and boxes. First lower the cylinder on the bearers, and these should be .9167-inch high. The cylinder should ride the bearers on this form with the impression on at speed, the sheet being printed not to be more than .003 inch above cylinder bearers by the straight edge. The bed bearers should be clean, free from oil or any other substance. There is a possibility on an old press that both bed and cylinder bearers may be worn as well as cylinder journal and boxes, but first make sure the bed

bearers are the prescribed height and try pulling the cylinder down on the bearers as a preventive of slur. At the same time, while you are making these tests, set the bands and the brush a little tighter in the center than on the ends.

Chalk Overlay Details

Shrinking of overlays is minimized by heating the overlay board to drive out moisture before pulling an impression for etching. When the overlay is dried after etching it will not be smaller. Two side overlays require register of the print on the face with that on the reverse of the sheet to be etched. If an impression is pulled on a platen press, stripping devices should not be used. The sheet should be removed from the form with the fingers, peeling the sheet off from the top part of the form. And don't forget you are adding a sheet over the impression of the plate in the packing when you add the sheet from which the overlay is etched.

Etching on Linoleum, Wood

We would like to know if there is a fluid that will etch out linoleum and wood.

As far as we know, etching of linoleum and wood is not practiced in this country; but some photoengravers cover the design on wood with a rubber-like cement and sandblast those portions of the wood that are to be made less than type high. Designs are drawn or transferred on wood and linoleum and cut and gouged out with suitable tools. Photographs on wood are possible by using a stripping film from which the positive film is transferred to the wood.

Mottle in Blue and Brown

Have there been any developments in any particular line of letterpress inks that overcome the old problem of mottle in blue and brown inks in practically all jobs with heavy solids? We have had to strengthen the color and run as light as possible for coverage—with some doctoring, of course, by the ink-makers—to get the color on the job with the minimum of mottle.

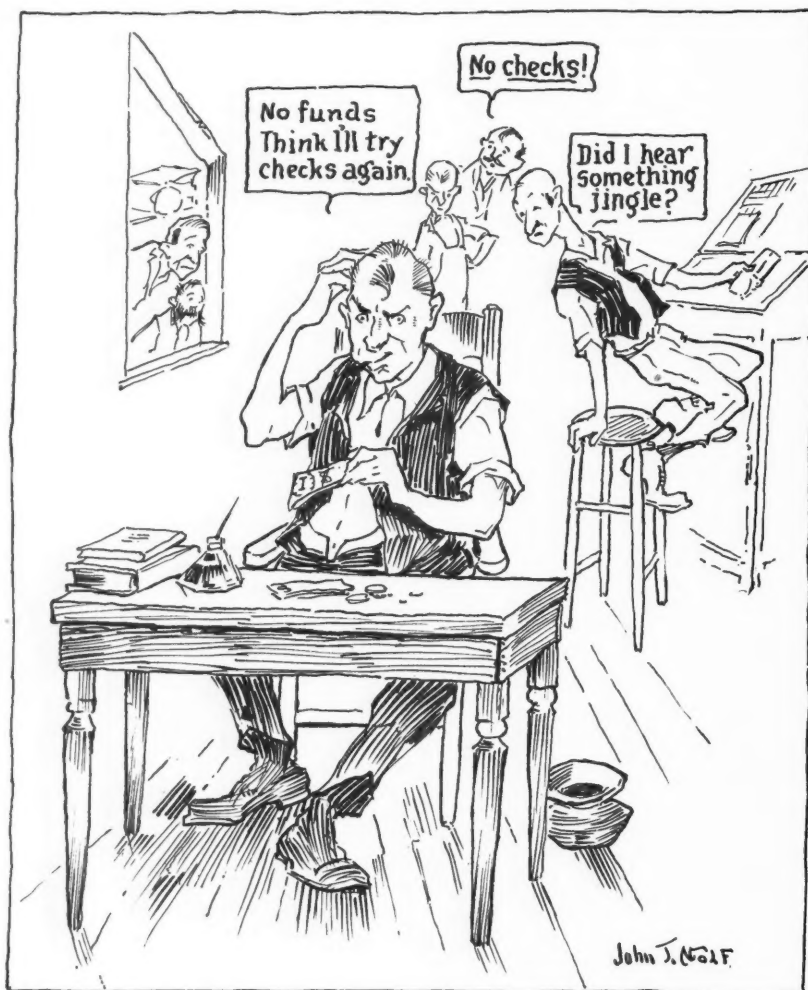
All brown inks in general use today are a mixture of red, orange, or yellow, with black and sometimes a little green or blue to match a certain tone; so you will at once realize that mottle is not a characteristic of the modern brown ink. Some of the blue inks don't lie smoothly except under favorable conditions—the ultramarines and the peacock blues, for example. However, a light blue as bright as ultramarine may be had in oriental or brilliant blue which you should be able to print without mottle.

The two most important divisions of blue printing inks are the iron (bronze, milori, and Prussian) blues and alkali (reflex, roslyn) blues. These inks are good printers with no tendency to mottle. By using an iron blue or alkali blue when possible—both straight and in mixed blues—the chance of mottle is very much reduced.

In considering the causes of mottle it is found that a common cause is the use of too much ink. This is sometimes due to the use of an ink deficient in coverage, an ink lacking in concentrated color strength, hence too much must be used. An ink like peacock blue looks better in a mass in the can than it does when spread out in the thin film of printing and this difference can be minimized only by using a very high-grade ink.

Too much ink is used at times when makeready is not thorough, because it is too hurried—insufficient impression in spots necessitating the use of too much ink to cover. Again, a solid form may be printed on a press not fitted to ink the form and the use of too much ink follows as the only way to avoid double

The Inland Printer for August, 1936



"In the Days That Wuz"—Payroll Difficulties

Cartoon by John T. Nolf, Printer-Artist

rolling or two impressions to get a print. Sometimes a mixed ink or tint may be mixed too light and instead of strengthening the color the pressman may run too much ink to match a sample. In all cases under consideration the first corrective is to cut down the supply of ink. The color may have to be strengthened. If mottle continues, the addition of a stiffer ink, heavy varnish, or magnesium carbonate will aid by stiffening the ink.

No ink has yet been perfected that will print satisfactorily on all surfaces, so it must be remembered that in using an ink for a different surface than that for which it is adapted, it may be necessary to change the viscosity of the ink. Good, tacky rollers help to avoid mottle as they carry and distribute the ink better.

Faulty Bed and Cylinder

We have a standard make two-revolution press, bed size about 32 by 44 inches, on which the cylinder is in bad condition, some places on the printing surface being as much as .020 of an inch low. These areas are irregular in outline and do not lend themselves to permanent correction by makeready. The following is a plan I have devised to take a cut off the entire printing surface of the cylinder to eliminate its defects. Will you let me know whether the plan is practicable and, if so, whether the procedure is right?

(1) Disconnect bed driving gear so bed can be locked stationary and cylinder turned under power. (2) Clamp bed by tightening bed-adjusting gibs in such a position that back of bed where ink plate is fastened will act as a guide, parallel to cylinder axis, for motor to turn grinding wheel. (3) Using motor turning 3500 revolutions a minute and grinding wheel recommended by manufacturer, turn cylinder at 300 revolutions a minute and take a light cut the entire length to determine irregularities and if setup is parallel to cylinder axis. (4) If setup is correct, take two cuts of about .070 and a last one of .020. The object is to use a grinding wheel to turn down the cylinder by a method similar to that used in machine shops on their large lathes.

The points that worry me are whether the wheel will wear in the length of the cut so that the finished job will be slightly tapered, if the back of bed to be used is parallel to the cylinder axis, and whether I can hold the grinder in position and supply a steady cross-wise feed successfully.

The correction of faulty surfaces of cylinder and bed requires special equipment for precision and an experienced mechanic, so advise that you consult the press manufacturer who will be pleased to give you the name of a reliable concern specializing in this work. We do not recall any printing concern, however large and well equipped for repair work, that attempts to correct beds and cylinders of presses. Not even a high-grade watch, for an example, requires the precision of a printing press, and the task before you is certainly not one to be undertaken lightly.

The Three "M's"

We are making a study of the various types of equipment used in reproducing work of the type and character that is now produced on mimeograph, multigraph, and multilith machines. From time to time THE INLAND PRINTER has carried articles of interest dealing with this subject and it occurred to us that possibly you would have some information in your files concerning characteristics, advantages, and other matters of interest relating to this equipment.

The mimeograph is a rotary printing machine of light construction that prints stencils cut on the typewriter, drawn, or within limits photomechanically produced. A greasy fluid ink is used and here mimeograph and similar absorbent papers are worked with least trouble from smearing and offset. Hard papers may be cleanly printed by using a slip-sheeting attachment.

The mimeograph may be a hand- or an automatic-feed model, with the largest sheet about 14 by 18 inches. It is generally considered the best duplicating device in its field. It affords the most economical method of reproducing typewritten copy since the typist may cut the stencil while typing the original copy, and the mimeograph operates at high speed, owing to its rotary form.

The multigraph is a simple form of rotary printing press of light construction. Multigraph type may be printed from a special holder, or curved plates of metal or rubber may be used. The impression comes from a rubber roller without makeready. While the multigraph has a wider range of usefulness than the mimeograph it cannot compete with the latter on typewriter reproduction and cannot compete with small fast self-feed printing presses. These presses, small offset presses, and the mimeograph afford serious competition for the well-known multigraph machine.

Multilith is a small offset press. Offset differs from letterpress, and when it comes to considering multilith, one should compare not only offset and letterpress but also multilith and other offset presses. As between letterpress and offset it is commonly held that letterpress has an advantage when the copy must be set up in type. The printer can start printing before the offset plate can be made. But if the copy is largely photographic the offset process has the advantage because plates are less expensive.

But before reaching any conclusions, observe the mimeograph, multigraph, multilith, and other offset and printing presses in operation on a production basis—not for a few minutes but long enough to notice stops as well as starts and to get the sum total of the day's output in quantity and quality.

Q and A

Or; Simple Solutions to the Important Problem of Promoting Your Business

Q Why is THE INLAND PRINTER running a series of mailing pieces for printers in these pages?

A Solely to help the printer who hasn't the time or the facilities for preparing self-promotional literature of his own.

Q Are these mailing pieces available to any printer who asks permission to use them?

A No—only to one printer in each city—the first printer who writes to us, requesting permission to use any specified piece.

Q Is there any charge for this mailing-piece service?

A There is no charge for the use of the copyrighted layouts and text. However, if you wish to order the illustrations shown in the layouts, electros will be furnished at cost. Many printers simply write us for copy permission and use illustrations or ornaments of their own.

Q Is it true these mailing pieces are packed full of sound argument and colorful appeal?

YES;

SEE

**THE NEXT
PAGE!**



The Inland Printer

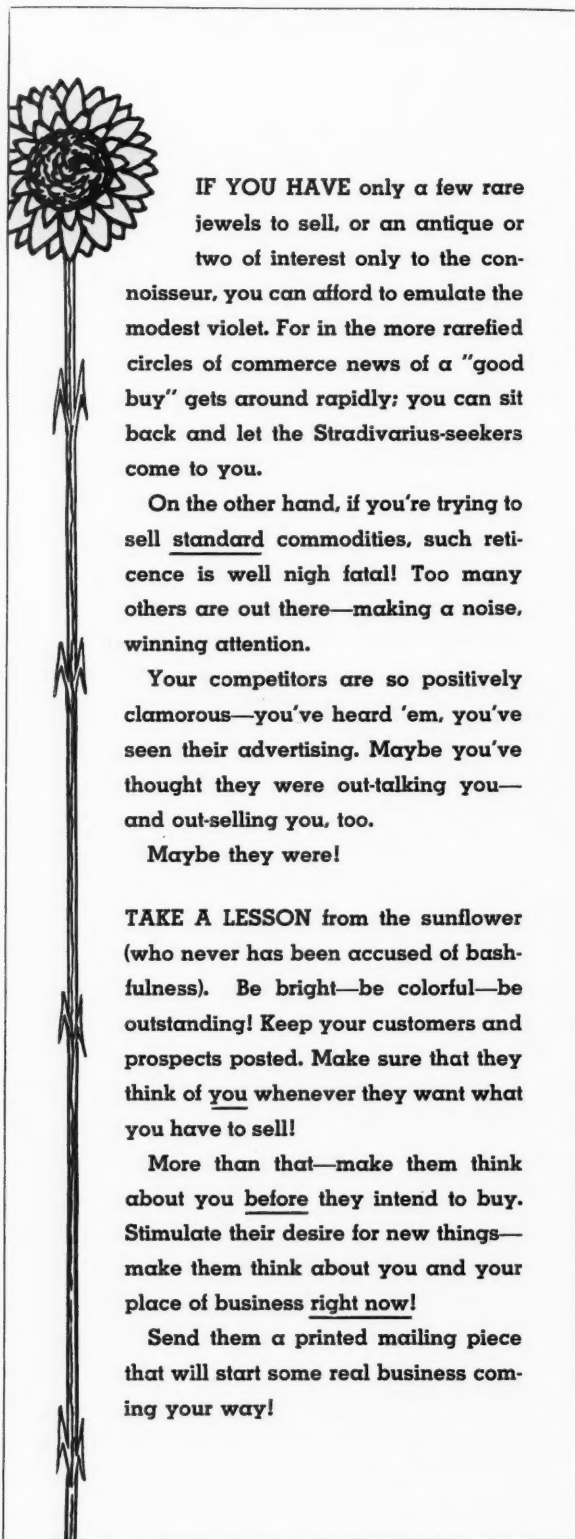
205 West Wacker Drive
CHICAGO

Here's a Mailing Piece Full of Zingo!

It's copyrighted—but the first printer in each city to write for permission is given exclusive use of it



FIRST PAGE



SECOND PAGE

IF YOU WANT ELECTROS—

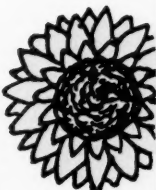
When you write for permission to use this folder, you do not have to order electros; you can use your own illustrations or ornaments. How-

NO DOUBT ABOUT IT—sales are being made every moment of the day just because somebody (who didn't intend to buy) was influenced by a printed urge. We've produced a good many such printed pieces ourselves—and we've seen the dollars-and-cents results.

We know from long experience how that simple combination of paper, type, and ink can work wonders. Provided, of course, that it's put together correctly in the first place. Of course the advertised product and price must be right—that's up to you. Then these must be presented in the smartest, strongest, most effective manner possible—and that's our job.

We know the best type faces, and the newest, to select for any given appeal. We know which inks will give the best effects. We choose our paper stocks with a long-practiced eye. Large job or small—we produce it in the most up-to-date manner.

It's all a matter of knowing how to do a thing, and of having the necessary tools with which to do it. We take your advertising message and work on it. When it's done, you're not only proud of its appearance—but you're thrilled as well. Because the kind of work we do for our customers is the kind of work that gets results! Dollars-and-cents action!



ever, if you specify them, electros will be sent at cost—two-color electro of the cover alone for \$6.80, postpaid; or electros for cover and inside decorations, complete, for \$16.40, postpaid. A check should accompany your order. Whatever you do—take action! You owe it to yourself to advertise. . . . The Inland Printer, 205 West Wacker Drive, Chicago.

MAY WE DEMONSTRATE our craftsmanship in printing in the most effective and conclusive manner possible—by turning out a direct-mail piece for you? We'll take your sales message and give it a real send-off.

You'll discover how effective—and economical—good printed salesmanship can be. At the same time, you'll come to realize that a good printer can be a mighty big help.

But don't procrastinate! While you are keeping mum—others are moving their merchandise. Let's get together and talk things over—today!

ROGER'S
Printing Service
378 Wellington Street
Telephone Ravelock 4238

★ Editorial

The Philosophy of Sales

BECAUSE SO MANY PROPRIETORS came into the printing business "through the shop," it is not to be wondered at that printing management—or at least a large portion of it—is more endowed with "production-mindedness" than it is with "sales-mindedness." Today's problem, however, is not so much how to produce printing as it is how to get it sold. For the most part, production problems are generally solved or on the way to solution; at least management knows better how to set about a solution. Just as without sales there can be no business, so the successful printing business today places the emphasis on its greatest single asset—sales-mindedness. And it *should* be emphasized.

The fruit of sales-mindedness is good will, recognized as most valuable to any up-and-coming printing business. Progressive management will accentuate the things that will create and foster it. It will see that its printed product is *made right* in order to fill the needs of the buyer who is to use it; that its product is *priced right* to win the customer's confidence and to yield the printer's profit; that its product is *sold right* by salesmen who are capable of interpreting and understanding the customer's needs and problems. All this works to ensure a satisfied customer, which is the very essence of good will.

Because sales philosophy and the ability to build good will is so great a factor in successful management, the printing managers of the future, according to Robert F. Elder of the Massachusetts Institute of Technology, will be "the balanced individuals who see all functions of the business in their proper proportion and superimpose upon this a vision of the business as a unit dedicated to the job of giving the customer what he wants."

The Blame for Inaccurate Plates

FOR A LONG TIME printers have been victims of variations in the thickness of engravings. Put to thousands of dollars of expense in extra and unnecessary makeready, printers have fussed and fumed at engravers and their ways of making plates. It now develops that the engravers, generally speaking, have known of the variations all along, but have blamed all the trouble on the metal furnished them.

When the establishments which furnish such metal recently were approached on the subject of furnishing metal of standard uniform thickness, some of the replies received were extremely reactionary and plainly indicative of a "printer-be-damned" attitude. They were for letting sleeping dogs lie; they never before had had any such complaints and saw no use now of stirring up something. They were for letting the engravers have what they have always been getting—metal varying in thickness from one to seven or eight thousandths of an inch.

The photoengravers seem not to have insisted on a less degree of tolerance in the thickness of the metal received and have continued to pass the variations back to the print-

ers to be corrected or compensated in the expensive operation of makeready on the press. The "lamb-like" printers have accepted the "inevitable" and have *done* nothing or little about it but *grumble*.

For the cost that has thus been added to letterpress printing needlessly, all three of the parties to the crime are clearly to blame. It is time to stop such practices—they smack of the "horse and buggy days." Let the printers specify not only *plate thickness* but mounted *height* and insist on the engraver meeting his specifications. Let the engraver pass on metal specifications to the supply house. Let the supply house furnish what is required or surrender the job to the wide-awake, forward-looking twentieth century concerns which recognize precision as the new order in letterpress printing.

The printer must take his share of the blame for not *insisting* on a *perfect* plate in every respect. The engraver no longer can justly hide behind the excuse of variation in metal. The metal supply house stands to lose if it does not recognize modern conditions and meet them. Modern conditions demand hair-like precision straight down the line.

Coöps and the Printer

HAPPILY, IN ALL of the economic confusion surrounding us, there are beginning to appear highlights of moral and spiritual forces which are illuminating the real pathways out. The pulpit is declaring courageously for a revival of *practical* religion to alleviate economic ills. Industrialists want the Golden Rule interpreted as a rule which works all ways—for the worker, the capitalist, the consumer. Economists point out the need of a *fair* deal to everybody—those who have as well as those who have not.

A noteworthy manifestation of these spiritual forces, one which is attracting no inconsiderable attention, is the increasing growth of coöperative groups set up to fight the evils of the depression and the encroaching high cost of living. During the depression years (1929-34) coöps expanded about 40 per cent, induced largely by falling incomes. Now, the increasing rise in prices which reduces the buying power of such incomes as now exist is expected to enhance the growth of coöps in direct proportion to the rapidity of the price rise.

While coöps do less than 2 per cent of the total retail trade, their membership embraces nearly two millions and is rapidly growing. The movement is being sponsored, among others, by some large coöperative wholesale agencies whose lecturers and organizers are going into those communities where the sentiment is responsive. Training schools are being set up. In addition to the wholesalers referred to, the Federal Government, organized labor, and some of the large church bodies are giving more or less active support to the movement. Dr. Kagawa, the celebrated inspirational leader of Japan's coöperative movement, which embraces over five million families, is making a tour of America and lecturing to large and enthusiastic audiences and assisting the leaders in the American movement.

What has all this to do with printing? In the first place, it indicates a very significant change in the printer's market. The printer who has been serving *individual* buyers may be faced with the necessity of catering to the *collective* buyer. As coöps and other groups learn to buy other commodities and services collectively, so will they learn to buy printing in the same manner. In the second place, the consumers market will not be stimulated by advertising to the same extent under coöperative buying and selling as it is today, and therefore the volume of advertising is apt to be reduced. For these two reasons the printing industry in time will be faced with a new marketing problem. THE INLAND PRINTER makes no prediction one way or another as to how far-reaching the movement may go; but it is already here, is growing, and has many features attuned to the economic needs which will attract a large following. If you would be in the forefront of things—watch the development of this!

A Golden Convention Week

AMERICAN PRINTERS who desire to keep up with developments will look forward to the forthcoming conventions of the United Typothetae and the Direct Mail Association. Both meetings will convene in Cincinnati the same week, Typothetae holding forth the first three days of the week of September 28, Direct Mail the last three days. The exhibits of both associations will be continuous throughout the entire week of congregation.

For Typothetae, it will be the fiftieth year Golden Jubilee convention, and the present administration of the printers' trade association is making elaborate preparations for a fitting celebration of the occasion.

Most printers are more or less interested in direct-mail advertising and for many years have desired to attend both conventions, but generally the annual events have been held in separate cities the same week, thus making it impossible to accommodate many of the printers.

It is gratifying that at last the two groups are coming together to split the week at the same hotel and in the same city. The splendid programs and the interesting exhibits promised by each will make the week one from which printers and their advertising customers will reap great benefits.

Another Staff Department Suggested

THE decided increase in industrial labor difficulties leads a writer in the New York *World-Telegram* to point out that many large corporations have public-relations counsellors and advertising experts in their employ to keep owners happy and customers favorably impressed, and that they might well add another department that would keep constantly in touch with their workers, adjust differences, and promote peace between employer and employed.

Most of the difficulties arising between the two are the result of misunderstandings. An industrial-relations department established with proper aims no doubt would greatly assist in securing more benefits to both capital and labor by bringing both to a common understanding, not of any separate problems, but of their own common problem—economic and mutual coöperation.

"The worker, after all," says Roger W. Babson, "can prosper only as his employer profits, and not at his expense; while the employer likewise profits only as the worker profits. Wages and dividends, in the final analysis, must be

paid out of earnings, and earnings depend on the ability of the company to manufacture and sell goods at a fair price. Therefore, to secure or hold a job, one must be alert to help his employer cut costs."

Printers and the "Little NRA"

PRINTERS who do not sell direct to the Government of the United States are not to be regulated by the Walsh-Healy Act, known as the "little NRA," and passed by Congress just before last adjournment. The new law requires standards of maximum hours and minimum wages in the manufacturing processes of all goods sold to the Government, including W. P. A. purchases. The Secretary of Labor will prescribe regulations covering minimum wages to be paid by each industry and in each region, and the hours a week that are to be worked.

Not unless a printer does business directly with the United States Government, need he pay any attention to the new law. It does not apply to him. Nothing in it can be construed as forcing him into a complicated maze of codes and restrictive regulations, such as he knew in the "blue eagle" days.

The Soy Bean in Printing

AT CHICAGO's "Century of Progress" world's fair, one of the exhibits which attracted much attention was the soy-bean demonstration. Printers who may have passed it by as having no bearing on their industry, now find that this versatile little oriental bean may serve in the successful solution of some of the printer's problems. Already soy-bean oil is an important ingredient in printing ink; glues, varnishes, color pigments, celluloid, rubber substitutes, and lubricating oil. From the meal and cake—the residues after the extraction of the oil—plastics of many kinds and varieties are being made successfully. Those who are closely watching the development, already are speculating as to how soon bases for engravings and electrotypes will be made from this plastic—bases superior to wood, and furniture proof against swelling, shrinking, or warping.

The source of supply of the meal or cake for plastic purposes appears to be ample, particularly as the acreage in America is increasing annually by leaps and bounds. The thirty-nine million-bushel crop last year was double the yield in 1934 and equaled about 28 per cent of the crop raised in China.

In the printing industry's search for materials to reduce costs of operations, it may go far afield and not find anything more interesting or more intriguing than the versatile little bean which yields oils and plastics adaptable to use in printing. One sees in the possibilities a real challenge to the supplymen's scientists and their laboratories.





IP Brevities

Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

"Who's Afraid of the—"

● According to W. J. Wilkinson, president of the Zeese-Wilkinson Company, there are in America 37,000 letterpress printers operating 80,000 job presses, 27,000 cylinder presses and 1,200 rotary-magazine presses, the total investment in which is approximately \$2,000,000,000 and the annual sales of which are close to a billion and half dollars. Compared with the letterpress, there are only 600 offset printers and 33 sheet-fed gravure printers in the country, and only 2,000 offset and gravure presses all told. Wilkinson contends that printing—as a process—has been thoroughly sold, but that as an *advertising medium* it is still woefully undersold. Commercial printers are too production-minded and not enough sales-minded; they are allowing the newspapers, magazines, radio, and other advertising mediums to grab off the greater portion of the appropriation and are seemingly not doing much to advertise their processes as advertising mediums.

New Bark-removal Method

● A new method for removing bark from logs used in making wood pulp has been invented in Sweden. The logs are placed in a closed container and heated with steam or hot air to a temperature of 30 to 100 degrees Centigrade, depending on whether they have been floated or recently felled. After two to six hours the logs are then cooled very rapidly. The heating and the sudden rapid cooling causes a change in the substance that binds the bark to the stock and enables the former to be easily and quickly removed.

50,000 Reporters

● A St. Louis broadcasting station has scooped the local newspapers on getting first-hand news by offering \$1 for every news item phoned, wired, or written into the station. For example, a celebrated doctor who was an aviation enthusiast crashed in a farmer's pasture. The farmer's wife saw the accident and phoned the details to the broadcasting station giving an eyewitness account of the accident. The station had it on the wire in a few moments. That's even quicker than "facsimile transmission." Everybody can be a reporter now!

Germany Restricts Production

● According to a report sent by American Consul-General Ralph C. Busser from Leipzig to the Department of Commerce, the Reich's Ministry of Economy, in cooperation with the association of the German printing trades, introduced and enforced last year a measure for restricting the productive capacity of the industry. The decree forbids the establishment of new printing firms during the year, any extension of mechanical capac-

ity, and the reopening of any establishments closed for more than twelve months prior to June. With some modifications the decree has been extended to December, 1937. Buying, selling, or leasing of new or second-hand machinery can take place only between firms having printing machinery in operation, and certain manufacturers and dealers. The latter are "obliged to treat as scrap" a certain proportion of each firm's used machines, at a fixed ratio, said to be 50 per cent.

Standard Bookbinding Cloth

● The American Standards Association has just approved as a tentative standard the definitions, general, and special requirements for quality of fabrics for book cloths, buckrams, and impregnated fabrics for bookbinding purposes. Test methods for determining compliance with the standard have been set. The Employing Bookbinders of America, the Book Manufacturers Institute, the Institute of Book Cloth and Impregnated Fabrics Manufacturers, and the National Bureau of Standards all cooperated in arriving at the standard referred to.

Papermaking Made Safer

● A newly revised safety code for safeguarding papermaking, recognizing the safe practices in the paper industry that have been found helpful, has just been announced. It provides "standard guarding" for eliminating accident hazards and "fool-proof" working conditions. Tried and proven methods have been set forth in the code for handling the great rolls in the paper mills, the high-pressure super-heated steam, the chlorine gas, and all the other hazards, all based on actual experience. The paper and pulp industry, according to the National Safety Council, has a record during the past ten years of reducing the frequency of disabling injuries 58 per cent as against the national average of 57 per cent.

Holland's Early Presses

● Two hundred and fifty years ago Holland was justly famed for its superior printing equipment and presses. They were very much in demand in England, the principal customer for such equipment. The restrictions on printing levied by the English Government in a short-sighted policy had the effect of helping the supply business in the Netherlands to a very large extent.

First English Newspaper

● The first English newspaper wasn't English at all! It was printed in Holland in 1620, first in roman type, afterwards in a fine gothic. The language, however, was English. Publication dates were "now-and-then." Circulation was likewise haphazard.

Newspaper Page Pied!

● As the Omaha *World-Herald* was going to press recently with its afternoon home edition, a wheel on the makeup truck carrying the first page broke and allowed the table to incline so that the form slid off on the floor and was completely pied. In the old hand-set days that would have caused "all hell t' bust loose." Not so in these modern days of typesetting machines! Proofs were hastily gathered together and cut into takes and operators on fourteen machines had the page back in type in forty-four minutes. A fine record, considering the number of machines used.

Industrial Dusts and Gases

● An eminent committee, embracing toxicologists, pathologists, industrial engineers—and known as the National Advisory Committee on Toxic Dusts and Gases—has set to work under the wing of the American Standards Association and the United States Government to determine the threshold limits beyond which such dusts and gases are dangerous to workers, with the view of throwing more light on the whole problem of occupational disease control. As printers have been subject to a number of such alleged occupational diseases, the findings of the committee will be eagerly looked forward to.

Prints on the Wall

● Eugene Mollo, born in Russia thirty years ago and now an architectural decorator in London, has invented a process by which photographs can be printed directly on the walls of a house, either inside or out. In their cinema decorations they used monochromatic—almost photographic—color schemes which suggested that natural photography must become an important decorative medium. Mollo spent two years experimenting. The process consists of the use of emulsion with which surfaces are sprayed and sensitized, followed by the projection of the photograph onto the surface. Developing, printing, and fixing are also done by spraying. Now, does that give printers and photoengravers any ideas regarding new fields? If you feel you are cramped with letterpress, gravure, and offset—try Mollo's process!

Prison Has a Newspaper

● Fifteen printers and a dozen reporters "doing time" at Illinois' old and new prisons at Joliet and Statesville are the producers of *Time*, the first edition of which appeared a few days ago with a circulation confined wholly to the prison walls. It has a highly concentrated distribution among some 5,000 inmates. A former Springfield printer, one A. J. Kerwin, is civilian supervisor of the enterprising project.

The Inland Printer for August, 1936

SPECIMEN REVIEW

Items submitted for review in this department must be sent flat, and be plainly marked "For Criticism." Response by letter cannot be made

By J. L. Frazier

FRANK W. BLACK AND COMPANY, Chicago.—Smart and effective, reflecting the best in the sane modern vogue of today, the removal notice of the Chemical Color and Supply Company is a credit even to a house like yours, which has a deservedly high reputation for fine typography and printing.

PHILIP A. MYERS, of Newark, New Jersey.—Such craftsmanship as is exemplified in the specimens you submit is indeed rare, especially in work of this class—small everyday forms: cards, tickets, and letterheads. And with some of the finest modern types used, no adverse or even constructive criticism of them is at all possible.

THE UNIVERSITY OF CALIFORNIA Press, of Berkeley.—Specimens are exquisite—the finest examples of conventional typography that we have seen in years. We couldn't find a flaw if we wanted to, and 'would take reams to relate all the virtues. Anyhow, we are saving everything you send with the idea of making a real showing of it later on.

BEN RILEY PRINT SHOP, of Greencastle, Indiana.—Typographically the several DePauw commencement programs were excellent, distinguished by good up-to-date faces exceptionally well set. The title pages, while retaining an essential dignity, are fresh and alive, thanks to the use of modern type—largely light sans-serif. In view of the excellence of that part, and the fine quality rough antique paper used, it is most unfortunate that the impression is so weak, and that too little ink was employed. Many of the letters obviously are broken and indistinct.

THE ROSICRUCIAN PRESS, San Jose, California.—Your house-organ, sized to fit a number ten envelope, is most commendable. Against a blue background, representing water, a sailboat, high as the page is deep, shows white, with *The Silent Partner*, followed by June, 1936, in orange which is also used on parts of the vessel's hull. On the back cover, gulls show in white with a spot of orange here and there against your blue background. The typography and makeup of text is excellent, too—one of the newest and finest machine faces, Egmont Medium, being used with heads in one of the smart new cursive letters.

CHESTER A. LYLE, of Canton, Ohio.—That menu for the Football Banquet is very fine and

unusual. Instead of being in the conventional booklet form it is printed in silver on a sheet of black cover stock finished off with a twelve-point rule border leaving half-inch margins outside, either blind stamped or printed in black to give the same effect. This sheet is mounted on a red sheet six points larger than the black all around, the two being tied together at the top with black cord run through round holes. Typesetting is excellent and the bold Egyptian letter is just the thing, in view of the silver ink and black paper. A delicate type face or one with hair-line elements would be unsatisfactory.

GLENN J. CHURCH, of Kansas City, Missouri.—Your work for the LaRue Printing Company stands out. Design, layout, and typography, on your part, are forceful, interesting, and effective, and the very distinctive presswork gives you real backing. Furthermore, the work emphasizes the value of good types, for all you have used are smart 1936 models. Outstanding are the company's several blotters, unlike any we have seen. They look "new." Another effective piece is the six-page folder "—and We Did It for You," advertising installation of two smart new types, Gillies Gothic and Corvinus. Your work at Grand Island, Nebraska, was good; it has improved with later experience.

ADVERTISERS PRINTING SERVICE, New York City.—Aside from the fact that there is too much space between words in the name line, your letterhead is excellent and, with the line practically as long as the sheet is wide, decidedly impressive. The light tone of the type makes the large size quite all right, indeed the size is the key to the design's effectiveness. Smaller lines in light sans-serif combine pleasantly with the square-serif line of the name. The card, "A Reminder," is by no means as good—in fact, it is commonplace. Rule bands broken like that along the left side for type lines between are archaic and, in addition, create an effect of complexity. Again, white space is poorly distributed—the mass of it in the upper right-hand corner having no comparable amount elsewhere to balance.

H. N. CORNAY, New Orleans, Louisiana.—Utilizing light square-serif type throughout, with the main head all in lower case and with especially long ascenders and descenders, the card "sunday night supper dance" misses genuine effectiveness by a narrow margin. However, the gray ink is decidedly too weak and on the blue stock the type, especially the smaller sizes, is very hard to read. The main line is too short—it should be nearly as long as the panel below is wide and, in consequence, there is too much open space in the upper-right corner. With the line moved a pica to the right to line up on the left with the left side of the panel, and lengthened a pica to leave perhaps no more than eighteen points margin on the right, and with the rule panel below printed in a second color, the effect would be excellent.

J. SANTAULARIA, Whitestone, New York.—All three Lazarus labels are good. Our choice is the one in red with solid color bled off at right side and bottom, the bottom band being about eighteen points wide, and the side one an inch. This label is more modern, but the main reason for our choosing it is because it is simple and direct, whereas the use of the rules on the other two, while not objectionable, creates in comparison just a suggestion of complexity. We'd like the green one better if the heavy rules as well as the parallel light



All small cards, but each with a large personality of its own. These very excellent typographic creations were produced by the Hansen-Carter Company, Stockton, California

THE PICA

"A Traveller's Impressions" is the title of an address which will be given on Thursday, May 21, by Mr. J. Woodyer, from Edwards Dunlop & Co. Ltd. On the following Saturday, May 25, at 9 a.m., there will be on view at S. T. Leigh's, Raleigh Park, Kensington, an exhibition of fine printing collected by Mr. A. J. Robinson during his recent tour overseas. Further details will be available at the Thursday night meeting. Place; as usual, 337 Pitt Street.

THE PRINTING INDUSTRY CRAFTSMEN OF AUSTRALIA
MAY, 26, Vol. X, No. 4

The Printing Industry Craftsmen of Australia combine the initials of their title to form the name of their enterprising monthly publication, *The Pica* (5½ by 8½). Craftsmen clubs are in Sydney, Melbourne, and Brisbane



Convention Proceedings Number

SHARE YOUR KNOWLEDGE REVIEW

for October, 1935

Official monthly publication of the International Association
of Printing House Craftsmen, Inc.

Craftsmen who assemble in Minneapolis, August 9 to 12, for the seventeenth annual convention, will find their official publication right on the job. Cover (1935) shown

rules were continuous across instead of being broken in the center, with the heavy rule extending half across and finished with three light rules. It is true, the handling is tricky and compels greater attention than the more conventional handling would—but it does jar a little. The large square is rather strong on the other, though not so much so as to be seriously objectionable in this respect.

HOWARD PAPER COMPANY, Urbana, Ohio.—Your new folder of letterhead specimens showing how the embossing of trade-marks and of buildings will improve the appearance and serviceability of stationery for commercial establishments and other institutions does a good job of proving its point. One fine letterhead of striking design shows a view of the Merchandise Mart, Chicago, embossed on a white paper without the use of ink, with the name of the concern in Nubian type at the left and above the embossed image, two words describing the business of the concern set in Liberty Cursive, and the address set in Kabel light type (here the lower line is in alignment with the lower line of the cut). Other specimens demonstrate the value of colors in letterheads and also the use of various finishes of bond paper. Several specimens are included illustrating the use of brilliant water-color effects on letterheads.

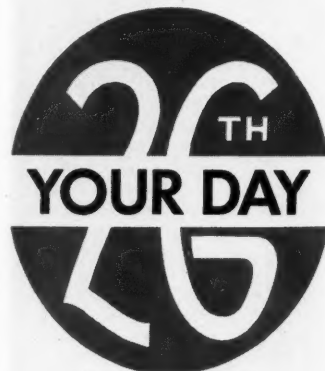
CLARENCE A. WALSTAD, of Minneapolis, Minnesota.—It is unfortunate that a book so full of interesting matter and so nicely bound should be so poorly printed as to suggest practically no makeready and entirely inadequate impression. Entitled "Southtown Personalities," its text is made up of sketches of important people in the neighborhood which were published one a week in the *East Lake Shopper*. The inferior presswork is the more unfortunate in view of the fact that the typography is really commendable. One other fault is the use, in most cases, of coarse-screen halftones which originally were used with the sketches when published in the newspaper. In our opinion the expenditure necessary for finer halftones and more makeready would be entirely justified, not only by the better impression the book would make, but also by the satisfaction you would get out of it—for it is really a most commendable publishing venture in itself.

WIGHTMAN AND COMPANY, LIMITED, of London, England.—"One Hundred Years," a brochure commemorating the centenary of your company, which has been carried on through four generations, is beautifully done. The cover, with the title in monumental classic capitals, hand lettered, and the imprint in an appropriate type in black only, is impressive because of its dignity on the rough white deckled-edge paper. Much is gained by the characterful lettering, too—or is it the type, Weiss Title? Text is large Garamond Old Style with thumb-nail sketches in blue; and the bottom outside corner on each page is beautiful—helped a lot, of course, by fine presswork on quality paper which in this brochure is really

"a part of the picture." The menu-program for the dinner commemorating the event is also good; and while we do not care for the particular Old English lettering on that cover (of parchment, by the way) we admit the success of your efforts to approximate an old-time appearance. It is surely rich looking and those inside pages do reflect the finest taste in typography. Congratulations are in order!

THE THOS. P. HENRY COMPANY, of Detroit, Michigan.—"The Unequaled Advantages of Monotype—The Diversity of Foundry Type," advertising your trade service, is a remarkably effective booklet. Across the top and bottom of the cover page are bands in orange, bled off, the top one being an inch deep, the lower somewhat deeper. Between these, the first part of the title is in the upper left-hand corner, flush on the left, and the other part in the lower right-hand corner, with lines flush on the right, all set in a popular extra-bold square-serifed face. Inside pages are quite unusual, too. Across each spread are six-point rules in color, the first about an inch from the top and the second an inch and a half from the bottom, bleeding off the pages. In the lower right-hand corner of the space on each left-hand page marked by these rules there is effective display while the right-hand pages are devoted to text in fourteen-point light Egyptian. The simplicity and vigor of this mailing piece must be seen to be truly appreciated. Let's have more!

SUPERINTENDENT OF THE MINT, Santiago, Chile.—The folder "1536-1936" descriptive of an issue of twelve postage stamps to commemorate the fourth centenary of Almagro's expedition is a truly beautiful piece of work, effective yet thoroughly dignified. The illustration on the cover, a picture of the expedition, beneath the numerals making up the title, which are quite large



At Planerch

An invitation, light green and black, that's really tempting. The cover of a folder; inside spread shown at right

The Inland Printer for August, 1936

JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas, Texas.—“In Honor of the President of the United States” is a program-menu of impressive size, manufactured, as we would expect it to be, in the finest manner possible. The cover design, French folded by the way, features Old Glory in large size and in true colors with the title below in a characterful cursive on white paper. White, by the way, is used throughout. The editor will treasure it as an example of fine printing craftsmanship and as a patriotic keepsake; for menus used at dinners honoring the President are not commonplace, especially in connection with the opening of such an important affair as the Texas Centennial Exposition. The arms of the chief executive, nicely located on the page, appear in colors inside. Then the invitation page proper, set mainly in chaste Garamond caps with featured lines in the same cursive (Fifth Avenue) that was used for the cover title. Following is a large picture of the President, simulating

MARAN PRINTING COMPANY, Baltimore, Maryland.—It is not surprising that your customer, the local Chevrolet Motor Company, liked that folder, "Your Visit." It's effective and unusual, in fact, it's just as you say you tried to make it—"sanely modern." A novel feature characterizes the spread. With

*Dinner • Entertainment
Golf • Putting • Quoits*



10TH ANNUAL
EXHIBITION
OF DESIGN
IN PRINTING



I A dinner, in conjunction with which the Society introduces Celebrities Night, as a prelude to

45

O.E. Booth Printing Service

NUMBER 907 CLINTON AVENUE • TELEPHONE 3-3829 • DES MOINES, IOWA



The YARDSTICK of Profits

★ DIRECTORS and stockholders measure a great corporation and its management by earning capacity... by profits; and the success of a small business is determined by the same yardstick. Isn't it wise to use all advantages at your command?

Isn't better printing an important tool in constructive business? We are sure you'll admit good printing is decidedly important. It can cause an immediate pleasant reaction by its appearance and feel... it does what every man tries to do at the state of an interview.

O. E. BOOTH
PRINTING SERVICE
Number 907 Clinton Avenue
Des Moines, Iowa

Where Good Printing Costs No More
Telephone 3-3829

Booth does *Good Printing!*

GOVERNED by a principle so simple and sincere as to seem, in these days of intemperate claim and inordinate promise, all but unimpressive: "To give the best service possible." Upon this basis, we solicit your printing orders!



O. E. BOOTH PRINTING SERVICE
Number 907 Clinton Avenue, Des Moines, Iowa • TELEPHONE 3-3829

☞ MAY the Yuletide Ship of Happiness bring you a full cargo of good cheer this Christmas day and the promise of health, success and prosperity during the whole of nineteen-hundred and thirty-six



CLYDE HENRY LAMBERT
1935 - 1936



MAY you have the full measure of true happiness symbolized by the CHRISTMAS STAR, with the promise of contentment and cheer that makes a young year glad

Oliver Eugene Booth, Christmas of 1935

Here's a printer who really knows how to handle types, and whose sense of design is excellent. His unusual letterhead is printed in dark green, with the monogram in pink on a reverse plate printed in silver. The "Yardstick" announcement is on pink stock, with heavy rules in blue, type in dark red. The two greetings are done in black, with touches of bright red

margins outside and below, there are halftones in the lower outside corners. These extend outside vertical six-point rule bands—in the second color, green—running to them above and below. The feature is, that through the halftones in line with the rules a six-point wide line is tooled out of the halftones, thus completing, though in different color (a delicate green tint), the vertical lines. Too bad you didn't use this trick on the title page, too—not only for the interest it arouses and for the sake of consistency but because the cut there, being wider than the panel for which the vertical rules are broken, makes a rather awkward appearance. With this not done, we'd like the page better if the side rules, which bleed off at the top, struck just at the side edges of the halftone with the thicker rule, across the bottom of the panel, nearer the bottom edge. With this change the side rules would be nearer the side edges. Anyhow, compared with the others, this page looks crowded, so the wider and deeper panel would be helpful. But it's an A-No. 1 piece of work just the same, and very beautifully printed throughout.

BURL N. OSBURN, of Millersville, Pennsylvania.—Quite satisfactory are the text pages, each featuring in large size some noted early printer's emblem (red), with text in old-style roman below (black). But you spent time and effort to make a good job of the cover impossible. Let's analyze it. Near the top, in red—and a fine deep red-orange it is, not at all garish—appears the first printer's mark, that of Fust and Schoeffer, followed by the title, "Early Printers Marks," set in Old English with missal initials and printed in black. Now consider those intruders—for they are really that—those two combination rule bands, three lines in each, under this grand old type and the rule band over the short line "1457-1580" below and near the bottom of the page. Eliminate the rules altogether and move the dates up to within three picas, say, of the title line; it wouldn't hurt, either, to make the numerals a size larger. Now you have a page! You can prove it by taking one of the pages, as you have it, cutting it apart and the rules out, and pasting the parts down to size and position; then compare the paste-up with the page as it is printed. What possessed you to introduce these rules we can't understand, particularly since, compared with the others, they make the page so inconsistent, and are so unlike anything that Fust, Schoeffer, and the others would have done.

EDGELEY (NORTH DAKOTA) MAIL.—"Letters of an Old-Time Printer to His Son," a booklet in which are reprinted excerpts from a weekly feature of the paper, is of interesting content and the typography of the inside pages is very good indeed. The title page, however, would be improved if the title in two lines were spaced out a bit, especially since there is so much open space in the page. Too, the imprint group at the bottom is too close to the border there. While on the whole the design on the cover gives a neat appearance, despite the cheapening effect of the hairline rules between the three lines, the varied treatment given those three lines to effect the squared mass is unpleasing. The first line, "Letters of An," is in upper and lower case so widely letterspaced as to seem inconsistent with the second line, "Old-Time Printer," in a size larger of the same type but without letterspacing. That is never good typography, save, perhaps, on rare occasions when a single word may be letterspaced for

the sake of emphasis. The nature of this copy is such that none of it need be given especial emphasis; thus the last line, "To His Son," in letterspaced capitals is entirely out of order. Since the three lines of this copy, if set with equal spacing, would not here have squared up, it would have been well to set them flush on the left, with the cut below flush to the left also, or nearer to the left of the group, for better balance.

MERCANTILE PRINTING COMPANY, of Honolulu, Hawaii.—Although we never admired Nubian and Cubist Bold, which had a big run some years ago during the "modernistic" era, and though we wish something else had here been used, still, layout is interesting and effective, and, commercially speaking, the work ranks high. Your souvenir program, "Honolulu's Coiffure Parade," is a real novelty despite the extensive use of one of the offending types and despite the fact that the arrangement lacks order, interest, and effectiveness. Along the right-hand side of the page, near the edge, are about a dozen round holes in the green stock through which one sees red stock—a sheet of cellulose tissue which serves as an inner cover. While advertisements appear to have been set hurriedly without a great deal of thought as to what constituted pleasing form, and while more types are used than we like to see at one time in such work, still the work is better than one usually finds in souvenir programs which, along with annual reports of corporations, continue to be given inadequate attention by those responsible for them and by their printers. The outstanding item in the whole lot, and it is outstanding—beautifully printed, by the way—is the booklet, "Palama Settlement." The only thing about this we do not like is the lettering of "Palama" on the front, but this is compensated for by the good layout and typography otherwise, and especially by the fine presswork on the half-tones, which are mostly bled.

GOOD FRIENDS at Heaton Mersey, Manchester, England, specifically the Cloister Press, gladden the heart of the editor with two distinctive books which, though containing few pages, are both case-bound. We particularly like "La Chartreuse de Parme" two hundred copies of which, as the colophon states, "have been printed in hand-set Bodoni type on Navigator mold-made antique paper as an exercise in typography for distribution to patrons." Bodoni hairlines are presumed to lose their keen character on rough paper, but thanks to exceptional presswork the letters here are beautiful. With illustrations in character, and fine wide English margins, a spread delights the eye. The binding is exquisite, has just the right atmosphere, too. Covering the thin board backs is a block-printed design, a heart shape repeated many times between crossed diagonal lines of repeated dots. This is in deep green. The title is on a label, glued on in just the right position, though the label seems a bit deep, considering the nearly square page. We consider the title page a bit heavy and solid, and regret that the spacing is so wide between some words and so close between some lines, particularly those at the bottom. While the cover of the Chatham Hospital book is neat, effectiveness inside is due to the beauty of the type and paper. The type seems too large, in fact it seems as if sometimes it were trying to push out and get away from a space too cramped. This sense of "tightness" is unfortunate, as the possibilities for making striking pages were many.



For a long time THE INLAND PRINTER has been reproducing the work of Raymond C. Dreher, advertising manager of the Boston and Old Colony Insurance Companies, Boston, Massachusetts. Mr. Dreher not only plans and writes the advertising, he illustrates it as well, and all of it is fresh, vigorous, and stimulating. His sales folders, prepared for the companies' local agents, have won awards at insurance-advertising conferences; and last year, for the second year in succession, they received the high distinction of a place in the "Fifty Direct Mail Leaders," the annual exhibit of the Direct Mail Advertising Association. Shown above are recent booklet covers, filled with action, rich in color, yet shrewdly under control at all points



STRAIGHT SHOOTIN' is STRAIGHT THINKING—and where you find Straight Thinking you will also find able assistance in the development of Productive Advertising.
 Edited by Don McKiernan

WELL! JUST WHAT DO YOU MEAN, ADVERTISING?

From the sights we see and the sounds we hear along the highways of advertising, we are forced to conclude that hosts of advertisers do not know—or knowing do not remember—just what that much abused and misused word, *Advertising*, means.

BATTERY No. 5 2nd SALVO
 NINETEEN-THIRTY-SIX

» «

IN THIS ISSUE

DEMONSTRATING THAT UNSELFISH
 ADVERTISING IS A MONEY MAKER
 A NEW RACKET... ADDED TO WHAT
 WE'VE GOT!
 C.F.A.C. OFFERS SOMETHING FOR
 NOTHING
 THE ANNUAL ADVERTISING AWARDS
 FOR 1935
 WELL, WELL, ANOTHER IDEA
 WE THANK THEM FOR SUCH
 ENTHUSIASM!

As our purpose is to enlighten, we feel in duty bound to tell as much of the world as we can that the word Advertising is derived from the Latin, Ad (toward) and Verto (to draw). It means to draw toward . . . Attracting the greatest number of buyers toward a specific product, a service or an organization cannot be accomplished by imitation, senseless ballyhoo, deceit, nor quicksand reasoning. It cannot be accomplished by tingling language or by pictures of beautiful feminine legs.

To draw toward—no set-up. But a job which can be done well, as demonstrated by the scattering few who are doing it. To do it is not complicated. It requires the certain knowledge of how much profit the buyers can get from your product, but can't get from competitive products. It requires the ability to give people this knowledge in a simple, truthful, interesting manner . . . and the courage to keep telling until the stars fall.

Don't forget this—the word Advertising does not mean cleverness, trickiness, sexology, wit, art, fiction nor self-glorification. It means to draw toward!

Don McKiernan

GEO. F. MCKIERNAN & CO., 430 SOUTH GREEN ST., CHICAGO
 PRINTERS . . . LETTERPRESS AND OFFSET . . . FOR OVER FORTY YEARS

Both typographically and editorially, *Straight Shootin'*, the 8½ by 11 house-organ of George F. McKiernan and Company, Chicago, is refreshingly different. It's edited by Don McKiernan, who, together with whoever lays it out, deserves a rousing cheer for the steam and originality

THE H. AND W. B. DREW COMPANY, Jacksonville, Florida.—We'd not only ask, but urge, every contributor to this department to submit other examples, despite the space it would take, if we could be assured of receiving such outstanding pieces as the brochure commemorating completion of the Florida Intercoastal Waterway. It is featured by page proportions quite unusual in a book of such size—9¼ by 14½ inches—which give it distinction to start with. The striking design is embossed blind on imitation leather and in colors with patterns here and there simulating ben day. Inside the blind-embossed page border, six ship's flags in colors fly as from a mast the length of the page's height. Back of this, a picture is heavily embossed with delicate brown-tinted shadows—a fine motor launch running through the Waterway. In a panel above, in the upper left-hand corner, the title lettering appears blind embossed with the lower background toned with the brown, as is the margin outside, with patterns like ben day. It's rich looking, it sparkles with an air of quality. Inside pages on white stock are offset-printed, typography and layout being impressive and dignified.

Halftone pictures in monochrome have the dull gray tone so often characteristic of offset, but the pictures—seemingly snapshots, not professional photographs—are largely responsible for this dull appearance. The pictures and other art in colors are another matter, being exquisitely done and appearing like original water-color paintings. Aside from the use of the ugly Broadway face for some of the display, we like the booklet on Fairform Flyer motorboat very much. The

Mike Falk Orchestras



SUITE 552 • BOOK BUILDING
 WASHINGTON BOULEVARD
 AT GRAND RIVER AVENUE
 DETROIT, MICHIGAN

Effective card, in blue and black, on white, designed by William A. Bostick, of Detroit

makeup, with illustrations bled, is very striking. The important part played by photographs is demonstrated by the fact that the pictures here, also halftones, offset-printed in black only, are much snappier than they are in the more costly piece.

LENNART ERICSON, of Chicago.—“Are You Ailing, Unhappy, Blue?” is a very effective folder of smart modern layout and set in up-to-date types. The combination rule ornament on the front is of unpleasing form and too light in tone for the type. While possibly directing the eye to the lower group, it does so, if at all, ineffectively. Since the title is in the form of a question, a relatively large interrogation point would be justified as ornament, particularly because one is there required as punctuation. Effectively connecting the two groups of type such a mark could add the weight required in the interest of good design. Dr. Hardy's stationery is good, the cream antique laid paper supplementing characterful lettering and effective layout. The folder on goldenrod stock, however, is poor. With a single word to the line as a rule, and with such strong decorative units, all evenly spaced, there is a lack of unity and variety, and the effect is spotty. Setting “Here” off the horizontal made a bad matter worse. Comprehension is difficult.

MILLET THE PRINTER, of Dallas, Texas.—Specimens submitted by you are in general interesting and effective, the best of the recent lot being “Let's Water Our Business Lawn” (one of THE INLAND PRINTER series) with illustration on the striking front page hand engraved in rubber; and the blotter “Punch” which specifically advertises rubber plates. The latter is featured by a striking picture, in broad technique, showing two boxers “mixing it” in real earnest. Bled at top, left side, and bottom, the picture takes up two-thirds of the piece with type matter appearing at the right. It is a good example of the old principle that “the simplest way is best.” In some of your other specimens, improvements could be effected. For example, the display lacks contrast in the large circular of the Texas State Dental Association which features a striking picture (cut in rubber, no doubt) of the Federal Building at

LINCOLN 3567

WEIMER
 TYPESETTING COMPANY, INC.
Distinctive Typography

102 MURPHY BUILDING
 INDIANAPOLIS, INDIANA

TILMON FARROW

Weimer prints its business-like card in blue and black and adds to its distinction by the use of the blue-gray, novelty-threaded stock

the Texas Centennial Exposition. The tall narrow part of the structure runs up almost to the top of the piece, leaving room for only three lines across, with the other type matter arranged along either side. This type at the sides is too large, particularly in relation to the main display across the top, which is only very slightly larger. With picture and bled border so strong (bright red) one or two emphatic lines at the top would have added weight where it was needed and equalized the effect of the striking illustration. We regret the combination of hairline Bodoni

The Inland Printer for August, 1936

Let's Talk



ABOUT THE BALTIMORE CONFERENCE EXHIBITS

Booklet cover, with type in black, rules and ornaments in blue, on white stock, designed by Elroy Jenkins, Junior, third-year student at the Ottmar Mergenthaler School of Printing

Bold and monotone sans-serif bold on the Da-Col can label, also the garish effect of the well arranged four-page letter of Folsom & Brown printed throughout in red and light yellow. Plenty of eye resistance here, even in the daytime; by artificial light, we hazard the guess, it would be practically impossible to read. Aside from crowding, especially on page 3, the folder for Cirkclair is excellent, and the presswork is particularly good.

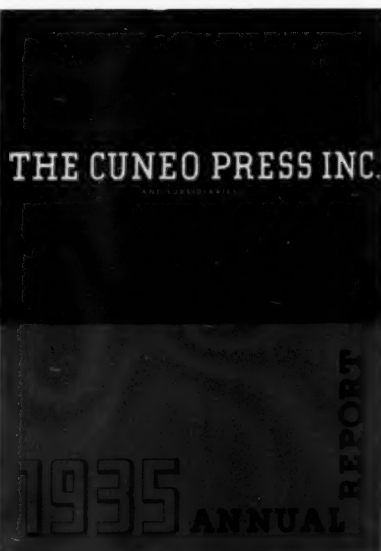
WALLACE & KNOX, Sydney, Australia.—Your folder on the Egmont type—demonstrating it in practical use, and also showing in the customary massed form the various sizes you have—is “tops,” by and large, as respects this particular type of presentation. The front page is decidedly clever. Visualize a page 9½ by 12½ inches, with a cartoon of a Hollander holding aloft a streamer (in red) over which the title, “A New Dutch

Face,” is set in an irregular line conforming to the curves of the streamer. You have seen in these columns similar cartoons cleverly made up of rules and ornaments. This one, in two colors, goes farther; some of the lines of which it is composed are of type characters following each other in irregular courses, and suggesting that it was not “made up” but that proofs were pulled and twisted to the desired form. It is something to write home about—yes, and we don’t mean maybe! Aside from the picture—and it’s a pip!—all that appears on the front is a panel, an inch deep, at the bottom, with “A beautiful classic face now introduced to Australia by Wallace & Knox, advertising and commercial typographers.” Another novel feature is introduced. Visualize the sheet spread out, folded twice as for eight pages, but with one of the quarter sections deleted, making a six-page folder. Quite a novelty, we say, and something which others on occasions might adopt, for the sake of novelty. The smaller folder, “Send us your layout,” on yellow paper, is decidedly striking and modern. It will win attention and a reading. Although it is rather too lavish in the use of rules and solid panels, with type overprinted and in a pattern (extremely modern according to 1928 standards) which does not jibe with our esthetic taste, still we congratulate you on it for its punch and because, contrary to what is usual in this style, the type is really given a chance.

HORACE H. WALL, Roosevelt Junior High School, of San Francisco, California.—Congratulations to you and your pupils on the excellence of the several booklets. They are above the average printing-plant quality—in fact, no serious adverse criticism on them is demanded. The most common fault is a tendency to crowd lines. It is evident on the cover; on the “Typography,” page (with text by the old master, Henry L. Bullen); in the poem, “Glorious Typography”; and on page xxiii. Compare the last mentioned with page 20, set in the identical size of Caslon Old Style, and you’ll see what a whale of a difference just a point or two more between lines can make. With these examples to guide you, the detection of other lines too closely spaced should be simple. Regardless of how large a shoulder a type has, it is usually helped by extra leading; and types with stubby descenders—the recut Caslon, for example—demand it. Be on your guard, too, against combining inharmonious faces. The sans-serif caps and the Caslon italic line on the “Miscellany” title page are really discordant; and the lines are too crowded in



The Kansas City Star's type specimen book is spiral bound, with a striking cover printed in silver ink on black, imitation-leather stock



The Cuneo Press, Incorporated, Chicago, has a fine, unflinching touch. This is a cover of the company's annual report, in yellow and black

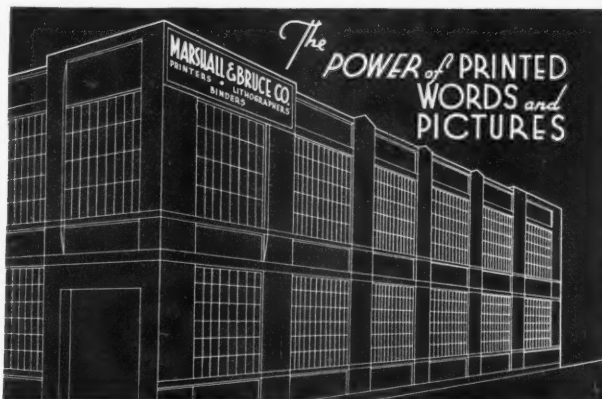
Riesjaer Tageblatt

Die in allen Teilen der Bevölkerung
gelesene Zeitung

Beliebtes
Informationsorgan



Simplicity and strength distinguish this poster announcement from Germany; illustration in reddish brown, type black on white stock



The Marshall & Bruce Company, of Nashville, Tennessee, score a bull's-eye with this booklet cover, a reverse plate printed in bright orange



BENJAMIN FRANKLIN - PRINTER



TO COMMEMORATE THE 230TH ANNIVERSARY OF HIM WHO HAS BEEN PRAISED AS AMERICA'S PATRON SAINT OF COMMON SENSE. ESTEEMED AS PATRIOT, STATESMAN, SCIENTIST, AUTHOR, PHILOSOPHER, INVENTOR, HUMORIST, DIPLOMAT AND PRINTER. WITH ALL HIS TITLES OF HONOR, YET HE WISHED TO BE KNOWN AS BENJAMIN FRANKLIN, PRINTER.

THE INDIANAPOLIS

One Night FOR THE LADIES



Since Your Knowledge



Work produced under the supervision of the Indianapolis Club of Printing House Craftsmen is of consistently high caliber, as you would expect it to be. The distinguished Franklin piece is printed light tan and black on white laid paper. Orange and dark blue, on light blue stock, was used for the Ladies' Night folder. The third piece is embossed in gold on light green

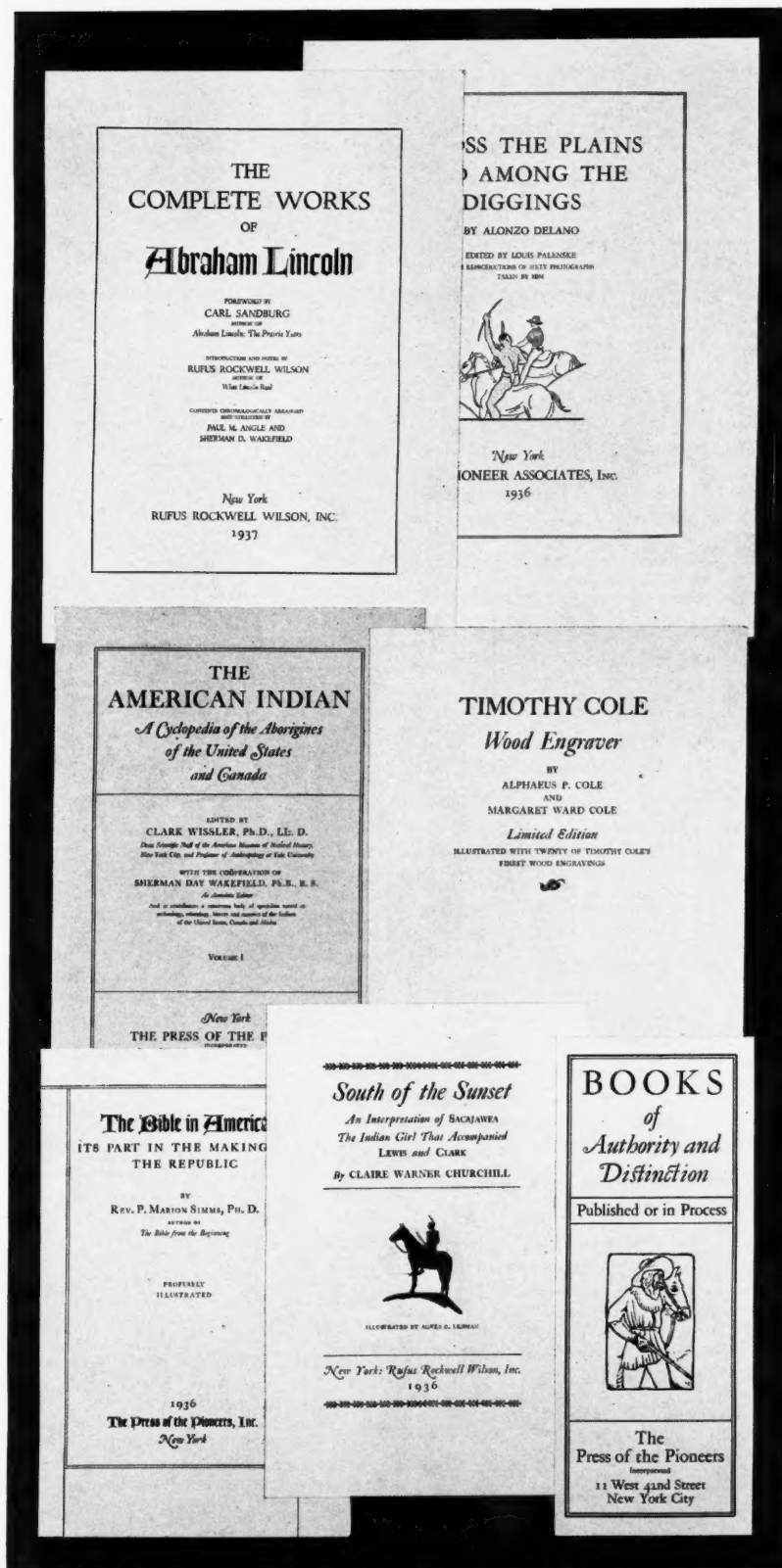
view of the large amount of open space on the page. Lines in an open page, by the way, require more leading than on one where there is much copy, so that spacing of lines is, to a large extent, relative. Neither Ultra Bodoni nor bold sans-serif is suitable for initials in matter set in Caslon. An initial may be somewhat blacker than the tone of the type mass, but in this booklet the contrast is too great. The Caslon is a hand-wrought style of letter with relatively little difference between stems and hairlines; the Bodoni is a precise, mechanical letter which has extreme contrast between thick and thin lines. People untutored in design principles occasionally gain the rostrum and preach the gospel of breaking the good laws governing esthetics. That, however, doesn't make it advisable, even though the most skilled craftsman may, on occasions, get away with murder, so to speak, in this regard. The majority must hold fast to tried and true rules. Finally, we come to the cover of the otherwise excellent booklet, "The Right Road." Because the words are so short and so near the same length, the effect of each on a line by itself is not good—the contour is unpleasing. A group of type, the outline of which suggests a graceful sweep, is pleasing for that fact alone. Where the effect is almost, but not quite, straight sided—as in this case—appearance is invariably lacking in charm and effectiveness.

R. A. Todd, Harding High School, Marion, Ohio.—A real opportunity to do something outstanding was muffed in the handling of the poster for "The Novel Princess." It is especially regrettable since the general layout idea offered great possibilities. All copy except three lines (date, place, and price) is in a section at the top and right marked off by rules in red and black, leaving a margin of about two inches on the left and three inches below the rules. The three lines below the rule are much too big—not only because the name of the performance is of first importance, but because the line "Ohio Theater," largest on the card, makes the whole decidedly bottom heavy. Incidentally, the effect of weight at the bottom is accentuated by the fact that the lines there are much more closely spaced than those in the upper panel. Remember, proper distribution of white space is of prime importance in display. This doesn't mean it should be evenly distributed but it certainly means it should be distributed with a reasonable regard for proportion. Now, consider how close the type inside the marked-off panel is to the rules at the left side and bottom in relation to the open space on the right-hand side. Here we see another violation of balance, for the longest line of a display should be near the top. The general form of a group should taper down rather than upward—in fact, one of the most satisfying forms in which type can be arranged is the inverted pyramid. The program booklet—with the top die-cut so that the blue paper used inside shows through as a triangle on the yellow cover—is interesting and effective on that account. However, the type on the front is too small, either to be in proportion with the size of the page, or to stand out sufficiently on the strong yellow paper. The size would be less objectionable if white paper were used; stronger and darker colors of paper require proportionately heavier types.

WESTDALE SECONDARY SCHOOL, Hamilton, Ontario.—There's little to criticize about the work you submit. On the whole it is smart, interesting, and effective, with the details of

composition for the most part decidedly well handled. However, in a design so excellent as that on the cover of "Annual Parents' Night," we regret that the one line of Copperplate Gothic was used with the refined and attractive Garamond Old Style. If more strength were desired for the line, Garamond Bold or some other bold roman should have been used because the mechanical and monotone Copperplate clashes most decidedly with the graceful Garamond. Furthermore, the decoration of the page is in key with the Garamond, not the Copperplate. The lines just above the band of rules and ornaments across the bottom should be raised a bit—the space below should more nearly equal the space between the groups and the band of decoration extending upward between them. Guard against spacing lines too closely and remember that sans-serif faces require more leading than do roman. Crowding is especially noticeable on the title page of the "Parents' Night" program, the effect being accented because there is so much open space between the several groups. While the rules printed in silver suggest a certain degree of cleverness, the type itself is too much subordinated. The page would be excellent if the type and the panel holding it were larger, so more nearly in proportion to the page size. Otherwise the decorative features should be in a weaker color. Some of the letterheads are outstanding—notably those of CHML studios, the Sun Ray Lamp Company, and the Sheaffer Pen Company. Presswork is good and the colors, with the exception mentioned, were selected with taste and used with skill.

UNZ AND COMPANY, of New York City.—Again the examination of work produced by you has served to please, inspire, and educate this writer. "Around the World Cruise in the Franconia" is another of your fine ocean-travel brochures, representing a line of work on which it seems you have a decided "edge." (Revealing, we should say, the value of specialization.) "A New Neighbor Moves In," advertising yourself, is excellent and so unusual that it causes surprise when the package is opened. The cover features, in unusual semi-pastel shades, a row of buildings in simple geometric form along a street, viewed largely from above, but a bit from the side. This is most striking. The title appears in three lines of characterful lettering in the lower right-hand corner, off the horizontal, the lines paralleling the street in front of the front row of buildings. Lettering and sky behind the "picture"—very conventionalized, hence the quotes—are black; otherwise the page is in colors related to red and yellow. Although advances have been made in mat-finished oil inks that perhaps would produce similar effects, we suspect water-color inks were used. Opening the booklet, we find one leaf full size, then four progressively smaller, but bound so as to be flush at bottom as well as inside. As the pages increase in size the extensions are printed with effective copy in reverse color so that the effect, after one turns the second leaf, is of another full-size leaf with a succession of reverse-plate bands of printing in alternating colors. The printing on the extensions refers to the branches of your service described in the text, and serves as a readily seen index. In our opinion it would have been better if one of the colors inside had been a cold color, contrasting either with the orange or the rose. The effect, as printed, is a bit warm and the colors clash somewhat. However, you wanted it, no doubt, to be hot.



Among other noteworthy productions, The Press of the Pioneers, Incorporated (now Rufus Rockwell Wilson, Incorporated), New York City, has turned out excellent historical and biographical volumes, some of whose title pages are reproduced above. The Cole biography, however, was designed and printed by The Merrymount Press, Boston, for Pioneer Associates



Guide to Books on Printing

• Books and periodicals pertaining to the printing and allied trades in the eighteen public libraries of Bristol, England, have been listed under appropriate headings in a booklet prepared under the direction of James Ross, F. L. A., R. R. S. L., chief librarian, City of Bristol Municipal Libraries, and printed by, and for the use of, students at the Bristol School of Printing.

The booklet is thirty-two pages and cover, 5½ by 8½ inches in size, and contains about five hundred listings under the following main headings: The Book and Book Production, Manuscripts, Printing, The History of Printing, Type and Typefounding, Practical Printing, Printing Inks, Papermaking, Bookbinding, Book Illustration, Engraving, Copyright-Literary Property. Every item listed shows at which of the eighteen libraries in the city the book or periodical is available. (THE INLAND PRINTER is available at the Library of Commerce.)

One of the objects of producing the booklet, in addition to affording something of value to the printing industry in Bristol, was to "provide all the students of the various departments concerned with a fair measure of bona-fide production work which would not otherwise have appeared in print."

Promote Competitions

• British printers are being encouraged by the British Federation of Master Printers to assume the work of advertising agencies in regard to plans and layouts, and for that purpose have been enlisted in the first of a series of competitions. H. Whetton, managing editor of *The British Printer*, one of the judges and referee, commenting upon the results of the first competition, said that a good beginning had been made toward reaching the goal, but that the printers still had a long way to go to cover this field.

In the competition whose results are now under consideration, any printer or employee was qualified to enter. The second competition was limited to entrants under twenty-one years of age.

Text copy was furnished for a series of three layouts, one for a newspaper advertisement, 3 columns wide and 10 inches deep, another for a folder, and the third for an 8-page-and-cover booklet.

Awards were to be made on the following points: suitability for selling the article to be advertised; the effect; degree of originality; practicability and appropriateness to subject of material used.

Entrants were permitted to introduce trademarks for the firm of Golden & Silver, Limited, if they thought that these would help the layout designs. They were also permitted

to repeat some of the copy for slogans or headlines and to use illustrations, indicating whether they were to be halftones or line cuts. Other rules and instructions were given to the entrants in the competition, after which the following statement was made:

"Buyers of printing like to see some indication of what they are going to buy before they incur the expense of blockmaking, setting, and drawing. The competitor should be satisfied before he submits his layouts that the indication is practical in every sense from the production point of view."

"Moral Printers," Maybe?

• In giving the toast at the thirty-fourth annual dinner of the London Master Printers' Association, Sir Ernest J. P. Benn made the following very interesting suggestion: "I understand that master printers are experts in the art of costing accountancy. You have developed this art to the peak of perfection. You have your London rates, your provincial rates, your daily rates, your monthly rates, and your jobbing rates. I want to make a further suggestion. Would it not be possible to organise or coördinate a system which had in view the class and quality of the work you do? Why not have three to four scales, and charge the work according to the nature of the printing? Beauty preparation, motor cars, and the like, might come under one scale. Literature of a moral and innocuous kind could come under another. Any other kind of printing could come under a further scale."

Printing Monopoly in Rumania

• At the last meeting of the Rumanian Chamber two important problems were discussed which find their parallels in the printing industries of many other countries. One is the deplorable effect which the Government printing plants have on private establishments in taking state and local printing jobs away from them. The other problem is caused by paper trusts which have such an exclusive monopoly that their merchandise sells 100 per cent higher than that of other paper mills in neighboring countries. A new price raise in paper caused such an uproar among the Rumanian printers that the Government was asked to step in and remedy the situation. Austrian printers, just now, are fighting against a similar situation.

Typographical Congress

• The thirteenth International Typographical Congress will be held in Luxembourg during the first two weeks of September, 1936. Type authorities and designers from many parts of the world are expected to attend.

Miniature Book Sold

• In 1900 the smallest printed book in the world was said to be a text of the fourth edition of Fitzgerald's "Rubaiyat," issued at Cleveland, Ohio, by Charles Hardy Meigs. In 1932, after a number of years of experimenting with copper plates, paper, and ink, Hamilton Brooks Wood produced a complete book—a definitive edition of Eben Francis Thompson's "Rose Garden of Omar Khayyam"—that was about one-fifth the size of the Meigs' marvel. It measured less than 8 by 6 millimeters and weighed a third of a carat, or a little more than a grain—a grain and a quarter, to be exact. Twenty-four of these books made a heaping thimbleful. It was recently reported that a firm of London booksellers purchased one for £20.

International Type Book

• The International Society for type and book sciences decided at its annual convention in the old University town of Tübingen to publish a "Specimen Book of Types of the World." This volume, according to plans, will give quick and accurate information of all type systems on earth. Some of the most outstanding international authorities will be coöperating in this great effort.

Heat and Printing Rollers

• The following pointers for the prevention and preservation of "hot rollers" are found in the Journal of German Master Printers:

1. If you print a small form on a press and need only part of the rollers, apply a little machine oil on the sections not being used in order to prevent friction. In most cases, this will prevent serious damage.
2. If your rollers get too soft on the surface, take them into a cool place; put them into the roller rack in a horizontal position.
3. Turn the rollers now and then so that they will keep their shape.
4. Don't stand up your soft rollers—the lower section is liable to get thicker than the top and remain in uneven shapes.
5. Soft rollers must never be washed—finger impressions will cause damage.

British Scholarships

• A scholarship of £150 is offered by the Winterbottom Book Cloth Company in a competition for those employed in the book-binding trade in the United Kingdom. Pressmen in London may enter the competition for a £150 scholarship voted by the Newspaper Proprietors' Association. The purpose of scholarships, tenable at the London School of Printing, is to provide a full-time training for those workmen who desire to qualify for responsible executive positions.

The Inland Printer for August, 1936

TYPOGRAPHIC CLINIC

Examples of everyday printing, reset by another to show possible improvements. In this number, reset specimens are by Irwin L. Bogin, of Yogg and Company, Newark, New Jersey, advertising agency

An Invitation . . .

McCall and Browning Ltd. will display the New Spring and Summer Model Frocks and Hats on

Monday, 2nd Sept., 1935
at 2.30 p.m.

3rd Floor Salon, Oxford St., Melbourne

MUSICAL
PROGRAMME

AFTERNOON
TEA . . . 1/-

AN INVITATION

McCall and Browning Ltd. will display the New Spring and Summer Model Frocks and Hats, Mon., 2nd Sept., 1935, at 2:30 p. m. Third Floor, Oxford St., Melbourne
MUSICAL PROGRAMME • AFTERNOON TEA 1/-

In the original design of the invitation card there is an inter-mixture of both formal and informal balance. The type lines run ragged and defeat the principle of shape harmony. The monogram lacks character and creates an inharmonious color spot. As a whole there is no true relationship between the type mass, color, and card size.

In the hands of a typographer, an invitation card is a simple problem to whip into shape. The nature of the copy generally lends itself to varied typographic treatments.

The basic principles of design were employed to make the resetting pleasant to the eye. To offset a staid formal aspect of square lines, the display copy was purposely curved into a forceful half-circle shape. This curve receives greater emphasis in being surrounded with a full-tone border and a typographic ornament. The text matter was set in square lines of uniform length with the last line in a bolder type face to give a base to the copy. Two popular type faces were combined to give character to the design.

The average person, uninitiated into the realms of printedom, might consider the original design of The Pica Bulletin an effective piece of work. With this opinion, however, the critic is in disagreement.

It is obvious that the formal handling of parts promotes a distinctly static appearance. The introduction of the square units as a border is in discord with the type and other border elements. The large decoration quite reminds one of the hoop-skirt era.

To be effective, a cover must be strong in color and extremely simple in design construction. Such a result was achieved in the restyling. This cover exemplifies the spirit of today. The perpendicular arrangement of the major type mass supports the related color mass at the base. The design is asymmetric, dynamic, and effortless. The condensed type faces blend with the controlled elements.

QUARTERLY
EDITION

■ ■ ■ ■ ■
The
Pica
■ ■ ■ ■ ■



OFFICIAL
BULLETIN

of the
Printing Industry Craftsmen
of Australia



Vol. I SYDNEY, JANUARY 1936 No. 1

THE PICA

Official Bulletin of the Printing
Industry Craftsmen of Australia

QUARTERLY EDITION



VOLUME ONE *Sydney, January 1936* NUMBER ONE

In the printer's mailing piece reproduced above one immediately senses the forced effort that results from a sorry attempt to organize competing units and form a pleasing contour. Unfortunately the type masses fall apart. We feel that the grouping is poorly handled—there is too much of a gap between the body and signature copy. The spacing at the top is pleading for more air. Splitting the graduated rules at the head destroys the flow of a vertical line.

To offset the major objection of an almost square shape, the typographer introduced horizontal lines in such a manner as to produce a pleasing rectangular proportion. To oppose this planned horizontal mass, a vertical block of color was injected; the color separation and overprinting of the dominating word seems to give it another dimension. The type matter is shaped so that the wording spaces out naturally. The select type faces increase the value of the design.

IDEAS

Ideas, rather than competition or capital are the real life of trade. Nothing else puts so much interest, zest, purpose, and profit into all work. Ideas make the business mare go — and keep it going. And our business is to materialise in type, paper, and ink your ideas. Perhaps you have an idea for a catalogue, booklet, folder, circular, or other printed piece. Let us clothe it in appropriate effective dress. Or, you may want an idea, or help in the development of one.

Ring our Sales-Idea Department K 1234


Houghton Printing Co.
FINE ART PRINTERS

25 Progress Street, Melbourne

IDEAS

rather than competition or capital are the real life of trade. Nothing else puts so much interest, zest, purpose and profit into work. Ideas make the business mare go - and keep it going. And our business is to materialise in type, paper and ink your ideas. Perhaps you have an idea for a catalogue, booklet, folder, circular, or other printed piece. Let us clothe it in appropriate dress. Or, you may want an idea, or help in the development of one. Ring our Sales Idea Department K 1234

**HAUGHTON
PRINTING CO.** *Fine Art Printers* 25 Progress St., Melbourne



The Novel Princess

A Romantic Comedy In Three Acts



Presented by the
Senior Class
Harding High School

OHIO THEATRE

Wednesday, April 1st

Matinee 25c

Evening 40c

THE NOVEL PRINCESS

A Romantic Comedy in Three Acts

Presented by the

SENIOR CLASS
HARDING
HIGH SCHOOL

OHIO THEATRE

WEDNESDAY, APRIL FIRST

MATINEE Twenty-five Cents
EVENING Forty Cents

In the original window card, that modern "L" motif of design is embodied disadvantageously. You will observe that the line of action is definitely outside the staggered type lines

and the oblique arrangement of the smaller bullets further intensifies this aggravating condition. It is very difficult for the eyes to grasp the message when words or lines slide and jump. The

large bullet in the margin attracts too much attention to itself. Quick and easy reading of the component elements, in the revamped window card, is the result of refining the type

and color masses by means of white space. The bleed border creates an illusion of still greater size. The clean, and crisp, and vigorous design of the type faces contributes to the orderliness.

SOMETIMES PROFIT COMES LATER

"Labor-of-love" jobs is what this writer calls them—those printing opportunities that seem to offer no immediate returns but which pay well in publicity and public appreciation. Are you overlooking some of them in your city?

BY P. R. RUSSELL

PERHAPS the most practical definition of that term, "labor of love," would be this: an undertaking for which one does not expect to be paid in dollars and cents and yet an undertaking that may pay well in other units of value. Printers have perhaps more opportunities to do this sort of work than anybody; some of it actually pays, some does not. Before enumerating the more practical possibilities in this field, let me tell you about an exceptional instance—an outstanding example of a printer's "labor of love."

Before the World's Columbian Exposition at Chicago in 1893, the Methodist Publishing House at Nashville produced a huge Bible—called the "Exhibition Bible"—measuring 23 by 40 inches, six inches thick, 836 pages on "sheepskin," inlaid in gold, and with page borders in colors. The complete book weighed sixty pounds, and called for \$210 worth of gold leaf for printing. Six impressions were required on each of the single-page forms, plus the handwork of laying on the gold leaf. The Russian leather cover, hand-tooled, and with numerous inlaid designs, depicted a scene from King Solomon's Temple. The whole task required the equivalent of three months' time of from one to five people.

Not only did this "Exhibition Bible" receive the Exposition's highest award of a "Ribbon of Merit," but was also described by expert printers and binders, in a series of articles published by the *Chicago Herald*, as the "finest piece of work seen in any of the displays," which included some exceptionally fine printing and binding of that period.

Since that date, this book has been exhibited from coast to coast, including its exhibition at the recent "World's Fair," bringing an incalculable amount of publicity to the Nashville publishing house. Particularly has it impressed possible customers of that concern with the high standards of quality to be expected.

Incidentally, the hand-tooling of the cover and binding of the book was done by James Waterston, then foreman of the bindery, and at one time employed by Thomas Nelson and Sons, Bible publishers, who furnished the excellently made printing plates.

Now the undertaking I have described is, of course, of a kind much too ambitious for the average printing concern to tackle. But there are multitudes of lesser jobs that the smaller shops can do—and at the same time be well paid in publicity and public appreciation. Let us consider a few of them.

For the printing plant in county sites there is always a history of the county to be published, or to be brought up to date, if some enterprising predecessor has already undertaken the job. History is continuous and unending—and no single volume can ever be complete. There's always a new chapter to be written.

I recall that during my first connection with a printing plant—a weekly newspaper in a small town—a local writer came in with a request for a price on printing a history of the county which he had written. The proprietor spent a week or so figuring what he could print it for—with the folding, sewing, and binding done in a neighboring city bindery. The upshot was that the author couldn't meet the price and so took his manuscript back home.

A few years later, a new printer and a new weekly paper entered the town. The proprietor was a man of new ideas and somewhat more of a venturer. He soon learned about the proposed history of the county and requested the author to come and see him. The author came and was probably almost shocked into insensibility when the daring printer proposed to publish the history *without the payment of one cent*, stipulating that the author should receive a small royalty on every book sold. On his part, the author was to be responsible for the proofreading, and was also to turn over several hundred names of people who had promised to buy finished copies.

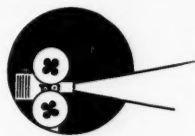
With the type matter set in a city trade plant, the printer did his own page makeup, printed the sheets in 16-page signatures on his newspaper press, and then shipped the sheets to the city bindery for completion of the book. Pre-publication sales, turned over by the author, just about paid for the work done in the city and there were over six hundred books left to be sold, the profit from which was to pay for the printer's own work—work that had been done when he was not busy with his newspaper or his regular revenue-producing job work.

Eventually, all but about one hundred copies were sold, and these were given away as premiums in a subscription contest to build the circulation of the paper. And the publication of that county history was so well appreciated by the public that the new printer and his paper were immediately established in a permanent and profitable way. He was well repaid for his enterprise.

In a larger town or city, the printer might put himself across by the publication, for the first time, of a city directory. The first publication of a directory is always something of a gamble, but the printer could employ the "labor of love" principle and ignore the risk. The printing plant, large or small, that doesn't have some idle time is indeed a rarity, and the "labor of love" job can ease along, absorbing the periods of inactivity in the plant.

Annual fairs, especially those held in small towns and rural districts, need catalogs and premium lists, but have few

A Copy Suggestion



Type Talkies

WE DON'T NEED to be a casting director to know the right type for your next feature production. We can make it a Super-Super, or a Classic, or just plain Colossal. Name it and it's yours. What's more we know how—and when—to use it. Our typographers can tell you just which one to cast for which part. It depends on the play you're making—and the setting.

So the next time you start on a major production, call us. We'll do our part in making it a smash hit. And may it have a long run. . . !

Breezy idea from *York Trade Compositor*, the house-organ of York Composition Company, York, Pennsylvania. Worth a second thought

dollars with which to work. It will frequently pay the printer to get all the cash he can and allow a liberal discount on the rest for the publicity the publication will bring him, reserving for himself a liberal amount of display space that will plainly indicate his own interest in, and liberality toward, the printing of the job in hand.

Other printers have found it profitable to coöperate with the women of the community or city in the publication of cook books, also flower and vegetable garden books, club manuals, and so forth. Such activity, of course, means running the risk of not realizing in full, but it is practically always productive of appreciation and good will toward the printer's firm and his paper.

At this point, let me remind you that this does not mean you should *promiscuously* and *needlessly* indulge in "labor of love" undertakings. The proposition should always promise to be a *good-will* and *publicity* asset even if sales of the finished product do not meet the total expense. It should be a project related to public interests and to the interests of the largest number of people.

And here is an important point to remember: a careful and complete cost record should be kept for each "labor of love" job. It is only by an accurate record of the cost of production that a printer can tell if and when he has recovered the full amount of his investment. Furthermore, by this means he will know the right selling price to place on the product he has to sell. Even in the shop that has no cost-accounting system and no fixed unit-hour cost, an approximate estimate of the total cost can be obtained by using hour-cost units given in one of the several printing price lists usually available. In most cases, it will be safe to make a conservative reduction of these hour-cost figures for the small shop, but this reduction should not be heavy.

★ ★

About Overprint Varnishes

Unusual and very striking results have recently been obtained by incorporation in overprint varnishes of oil-soluble dyestuffs which will permit printing them over a black or other dark half-tone in such a manner as to create the effect of three-color printing. It is said that any number of oil-soluble dyestuffs may be employed for the purpose, but that the warmer pastel shades produce the most pleasing effects. Such colored overprint varnishes will serve a two-fold purpose—they color and overprint at the same time, and some very beautiful effects have been produced.

THE IMPORTANCE OF METALS IS STRESSED

THE importance of the metals from which our printing surfaces are cast, whether on slugcasting or single-type-casting machines, and even in stereotyping, cannot be emphasized too much. Yet, altogether too little attention is given this very important factor by the average printing house.

Considering the fact that the character of the metal used has a definite bearing on the final results as the printed sheets come off the press; also bearing in mind that the character of the printing surface has a distinct relationship to the time spent on makeready, there can be little question as to the influence that proper attention to the metal has on cost of operation.

These points, among others, were given a great amount of emphasis in an address delivered before the Victorian Provincial Press Conference held in Australia, the speaker being Edward F. Goode, F. R. M. S., managing director of Glover and Goode Base Metals Proprietary Limited, of Melbourne.

In beginning his address the speaker quoted a statement by the late mechanical superintendent of one of the newspapers: "The editor and all the literary staff may be laid low with sickness, yet the paper will go to press; but if the metal is bad it can't go to press." Thus is brought out the important job of the person whose duty it is to take care of the metal.

"To understand type metals, which are really alloys of tin, antimony, and lead," Mr. Goode said, "one must first of all realize that metals are not just a mass, something that has no character. Let me assure you that metals are just as full of character as human beings; treat them well and they will give of their best; ill-treat them and surely you will build up trouble for yourself. . . .

"Perhaps it will help you to understand metals better if you think of them purely as 'solid solutions,' which they really are. With the exception of mercury, all metals are solid at our normal temperature; but with the temperature raised to their respective melting points, they are as liquid as other solutions and, what is more, they have the power in this condition of dissolving other solutions. Just as a cup of water dissolves so much salt to become a saturated solution, so will four parts of tin, twelve parts of antimony, and eighty-four parts of lead dissolve in each other to become a saturated solution and ternary eutectic, or, in other words, an alloy in which every molecule is the same and the melting point the lowest that can be attained by

any grouping of these metals. If, however, there is any departure from that formula, the metal or metallic compound in excess will crystallize out on solidification, as would a super-saturated solution of salt in water. It will, then, be readily understood why formula is so important a factor."

The essential properties of linotype metal, Mr. Goode observed, are (1) low melting point, fluidity, and quick solidification on cooling; (2) toughness with hardness; (3) ability to make good casting and type face; (4) non-shrinkage on solidification. To secure these essential properties it is necessary to maintain the correct formula. Any variation from the correct formula, or the addition of any foreign metals, will surely lead to difficulty in some form. For this reason, care must be taken to avoid mixing any other metals with that used for the linotype.

Another feature emphasized by Mr. Goode was the matter of feeding metal into the linotype pot. If done carelessly, this can lead to trouble. Metal should be fed into the pot a little at a time, not allowing the metal in the pot to run too low. The reason for this is that with the addition of a quantity of cold metal there is such a great drop in temperature that some of the higher melting compounds in the metal remain for a time in the plastic semi-molten condition on the surface, and as such are carried into the plunger well, where the agitation quickly oxidizes them into dross. This dross will, in turn, go on into the mouthpiece and cause it to clog, or it will go on and form an imperfect slug. The same result is also caused by running the metal pot at too low a temperature.

Similarly, running the metal at too high a temperature will cause trouble for the operator, and if good slugs cannot be secured at 580° F. it is evidence that the metal requires looking after. Running the metal above that temperature will immediately produce an aerated or blowy slug, one that will not stand up under pressures in printing.

With reference to the remelting of slugs, Mr. Goode stated: "This should never be done in a pot which is too small to permit of at least a weekly drossing with green wood or potato. Wherever gas is available, it is much preferable to wood or coal firing because of the heat control. We recommend having the pot two-thirds full of slugs on to which has been sprinkled a handful of rosin. This will let the metal go down easier, at the same time arresting any dirt or foreign metal. The rosin is then ignited and the rubbish is

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skimmed off. The metal is then given a treatment for twenty minutes with the wood or potato, more rosin added, thoroughly agitated, burnt off and skimmed; then, if a mirror surface remains for one minute, it can be safely taken as right and agitated and cast. The temperature should never be above 600° F. throughout the whole operation.

The value of dross and metal skimmings is not sufficiently appreciated by the majority of the printing executives. Because it looks like dirt, it is frequently thrown on the rubbish heap, or sold to the casual dealer for the proverbial song. Assuming it to be metal skimmings, it can safely be said to contain 70 to 80 per cent good metal, and as such it has a value. On the other hand, attempting to remelt metal skimmings is definitely false economy and very bad practice. In trying to recover a little, the whole becomes contaminated. The dross and skimmings should be returned to the metal house for subsequent refining.

HE WANTED ACTION—THAT'S WHAT HE GOT

When an artist protests that his drawing hasn't been given a fair break by the engraver or the printer—well, that's nothing new. But when an artist gives a printer credit for greatly *improving* his artwork—that's worth a news paragraph any day!

The incident is reported by Royal E. Neuman of The Southern Immigration

SCOPE OF RESEARCH WORK IS OUTLINED

GENERAL and specific objectives of the enlarged work of The Printing and Allied Trades Research Association, London, England, were explained in an address given July 13 by Dr. G. L. Riddell, its director of research, at the Joint Industrial Convention that met in Leeds, England. A story concerning the reorganization and recent enlargement of the research organization appeared in the June issue of *THE INLAND PRINTER*.

Doctor Riddell said that the work of PATRA, as it is being abbreviated, can be divided into three sections as follows:

Research on the major problems of the industry requiring long-ranged investigations.

Investigations of the day-to-day problems sent in by members—those which arise in their own works on some particular job.

Information Bureau which collates and distributes news of developments in machinery and processes in England and elsewhere.

Concerning the major problems of the industry, Doctor Riddell said in part:

"Each member of the association has been invited to submit suggestions for subjects which should be investigated, and all these suggestions in conjunction with the Association's first five years' experience have formed the basis of the fine research program which has been drawn up. The new program of major research problems embraces every section of the printing and allied trades.

"Under the heading of paper there is the problem of measuring the printing qualities of paper—a vitally important subject since its solution will enable printing papers to improve in quality and will eliminate the guesswork when choosing paper and ink for a given job. The printing troubles of set-off, strike-through, and show-through are all to be investigated; the effect of atmospheric changes on paper and register printing are to be studied.

"The ink section will deal with such problems as measuring out the printing qualities of ink, studying the factors controlling the drying of inks, the fading of colored inks, and the production of inks which dry without smell thus enabling foodstuff wrappers to be odorless.

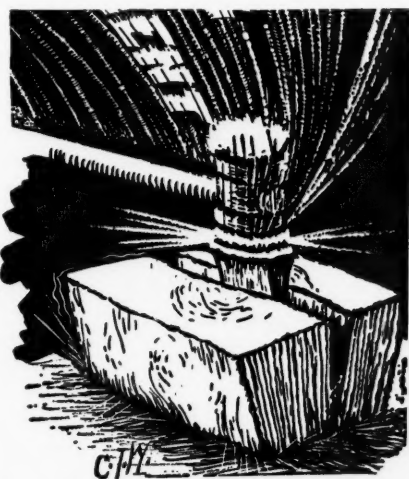
"The special problems of letterpress printing will be studied, such as improving the three- and four-color process to give more accurate reproduction, satisfactory mounts for halftone blocks, the evaluation of the quality of the printing plates, originals as well as stereo and electro plates, also the prevention of the excessive wear of plates, and the like. The problems peculiar to newspaper and rotary printing such as strike-through, set-off on the second impression cylinder, cylinder blankets, rubber rollers, *et cetera*, are also to be investigated.

"The bookbinding section will deal with the curling of the covers of the flush-bound books, the warping of the boards, the tarnishing of imitation gold blocking, the fading of the colored bookcloths, the protection of books against insect and rodent attack. And in addition, standards of quality for the many bookbinding materials, boards, cloth, leather, and adhesives, will be chased up so that materials can be purchased with the knowledge that they will be satisfactory in use. It is also proposed to work up apparatus which will then accelerate the wear of books so that one can see how they will behave in practice—a matter of some importance to the manufacturers of educational books.

"The lithographic section will make a carefully laid and very comprehensive study of the process to eliminate some of

the folder was being printed, an accidental double impression was made, slightly off register, and the effect shown in Figure B was produced.

This dizzy, quivering effect was readily noticed and showed to the artist-customer, who was startled to find that the very effect he had attempted to put into his pen drawing had been achieved acci-



(A) A drawing intended to express action and (B) how artist's conception was improved

Press, of Houston, Texas. One of the plant's customers, who does his own artwork, had submitted drawing A, shown above, to be used in a folder he had ordered. He wanted to express action, and felt that his drawing fulfilled this requirement fairly well. However, when

dentally by the press! Claiming that few artists could produce this action-quiver by means of a pen, he ordered a cut to be made of this unexpected result and has since used it on his letterhead to express "ACTION" as shown in the illustration directly above.

the defects in the process so that longer runs can be obtained from all the plates without scumming, or weakening of the design arising. It may also be possible to obviate some of the troubles by using other metals or alloys than aluminum and zinc for plates. Possibly the process can be simplified by the damping water being eliminated and the selective action of the ink obtained in other ways. The production of photolithographic plates is to be studied with the object of obtaining more constant results. The granting of lithographic plates is a matter which requires investigation to determine the best grain, and the best ways of obtaining the grain, for various classes of this work. Offset blankets are to be studied with the objective of obtaining better blankets with longer life. For the whole question of the reproduction of halftone subjects by offset requires investigation, and a study to reduce the number of colors necessary will be undertaken.

"In the same way the basic problems of photogravure printing, photoengraving, stereotyping, and electrotyping will be investigated by special departments dealing with these various branches of the industry.

"The second main item of the association's work is to help members with the day-to-day problems which arise in their own works. Members will be able to consult the association's staff on their own problems and where necessary the staff will be available to visit various plants of the members themselves.

"The third section of the work is that of an information bureau and library where details of new machinery, supplies and equipment and new processes will be filed and circulated to members. English and foreign periodicals and books will be abstracted and translated, and of course the attention of members will be drawn to new developments in this and countries overseas."

Doctor Riddell remarked that the outcome of the research work would be communicated to members by means of confidential reports.

★ ★

"On the Trail to Sales"

How direct advertising supports, precedes, or follows all forms of selling—with emphasis on *personal* selling—will fully be demonstrated at the Nineteenth Annual Conference and Exposition of the Direct Mail Advertising Association at Cincinnati, Ohio, September 30 and October 1 and 2. The educational exhibit this year is to be titled "On the Trail to Sales." Specimens will be chosen from the outstanding work of direct-mail producers throughout the country.

SELECTING THE INKS FOR COATED PAPERS

COATED papers originally were made to afford a smooth, homogeneous surface for halftone printing. Halftone dots will not print well with an ink that is too soft; a stiff, full-bodied ink on the order of engraver's proving ink prints best but cannot be used on production due to the stiff ink picking the coating. Therefore a compromise in tack and body of the ink is necessary—especially to render a halftone ink available for use on a wide range of coated papers, including seconds. Some coatings are so weak that even a soft halftone ink may pick.

If only the number-one-grade coated papers are used, a better grade of ink is to be had which affords a better print than the softer inks which are a compromise for use on a variety of surfaces. Halftone inks are commonly ground in Number One varnish, but this is reduced in some cases with 00 varnish and mineral oil. Well ground pigments of good grade are necessary and the pigment must be well dispersed in the vehicle.

Some vehicles are reduced with a mixture of half lanolin and half paraffin wax, an excellent reducer for diminishing pull on the coating and at the same time holding the body of the ink and decreasing a tendency to offset or to chalk. The wax is melted and mixed with the lanolin and a small quantity of ink, and this mixture is added to the batch of ink to be conditioned when the printer wants to use this reducer. It is often added to colored halftone inks

when printing solid forms. From one-half to an ounce of this soft wax to a pound of ink is a good proportion. Cobalt drier is used in dark, and paste driers in light, halftone inks.

The pigments used in halftone black are known only to the inkmaker. It is an ink used in considerable volume and some inkmakers have built up their business largely on a reputation for making a good halftone black. Some use oil-soluble dyes—others refuse to do so.

The pigments in one good halftone black consist of carbon black, opaque white, deep dirty Prussian blue, and alkali reflex blue. The Prussian blue here is not used as a straight blue-ink pigment, but only as a toner for black in combination with reflex-blue toner. No oil-soluble dye is used. One bad feature of these dyes shows up when prompt drying of an ink is not obtained on coated paper. Some of the dye may filter with the vehicle into the paper and the chalky pigment remaining is off color.

Colored halftone inks generally consist of about equal parts of vehicle and pigment. The pigment is seldom pure color but is thus extended with alumina hydrate, gloss white, or magnesia carbonate. The vehicle consists of Number One varnish reduced with 0 or 00 varnish or paraffin wax—the only other addition is paste drier. Drier generally runs less than 5 per cent to a pound of colored ink for use on coated papers.

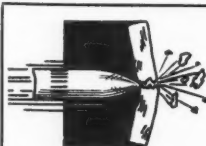
From the makeup of halftone inks it may be seen that driers, reducers, and other conditioners are not safely to be added indiscriminately. These inks are made to work well and dry overnight (twelve hours) at a temperature of seventy degrees. While halftone inks dry principally by oxidation, coated paper is absorbent and there is penetration by the ink, so these two characteristics must be kept in mind.

If the ink is reduced too much, penetration is increased and there is loss of luster and possible chalking, and superposed colors will not take and lay as they should. If 5 per cent drier is found ample by the inkmaker it is inadvisable to add considerable dryer, for too much affects the working as well as the lay of the ink, presenting sticking trouble and poor trapping. If possible it is better not to add drier to any but the last color in overprinting.

If the weather is damp it is safer to obtain drying by increased heat rather than by adding considerable drier. The heat accelerates the action of the safe quantity of drier in the ink.

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A Copy Suggestion



EDUCATED AMMUNITION

GOOD PRINTING is ammunition that breaks down the walls of sales resistance. The Gafney Press of Syracuse, New York, turns out educated ammunition! It has gone through the school of experience and learned what there is to know about printed salesmanship! The next time you plan to turn loose a "broadside," let us load your guns with *educated ammunition*! It will work for you!

A vigorous red-white-and-blue blotter built around a calendar was the vehicle for conveying this Syracuse printer's short message

THE PROOFROOM

Questions pertaining to various problems of proofreaders are here solicited for consideration in *The Proofroom* department. Replies, however, cannot be made by mail

By Edward N. Teall

Self-Contradictory Style

In a single piece of copy I had these two expressions: "the Montreal press," "the Richmond Bar." I do not see how both can be correct, and would like to know which style you consider the better, upper or lower case. Can you give a ruling?—*Virginia*.

Such inconsistency is, of course, reprehensible. I think we might go so far as to say (with reservations which must be obvious to all) that it would be better to have the poorer style, as to caps, both times, than to have the two styles showing in one job, with a clash.

Presumably the writer intended to include in his reference all the newspapers published in Montreal, not one paper named "The Press." The difference is something like that of our much used illustration, "the Pennsylvania railroad on which he traveled," and "the Pennsylvania Railroad, on which he traveled." Get it?

In some situations one might expect to find the "p" capitalized in the example given by the querist, as a capital of respect—which is undoubtedly what we have in the second example, "the Richmond Bar." Why not?

There is room for quibbling on these matters, if one is disposed to quibble; the proofroom troublemaker might say: "Which Richmond bar did he go to for his liquid refreshment?" But, of course, the reference is to the lawyers of Richmond, collectively. The words "bench" and "bar" might be expected to be run with capital initials in a legal-technical publication. In ordinary matter, however, it is much better to keep them "down," except in proper nouns.

A Decorated Shirtfront

From a recent novel: "A man with a black beard and a diamond in his shirtfront." Is this good writing?—*New York*.

No, it is not. But—what are we going to do about it? By the time it gets to the proofreader it has passed the author and also the publisher's editor—and the proofreader can only let it go.

The author wants us to understand that the man had a black beard, and he also had a diamond, which was located ornamentally in his shirtfront. Actually,

as the sentence was typed, it says the man had, in his shirtfront, both a diamond and a beard.

It is true that almost every reader will understand the sentence perfectly. It is also true that readers who are comma-conscious will find a bump in the road at this spot. They will take the bump, but—why jar them, when it is so easy to smooth the road for them? One little comma, after "beard," would quite do the trick. Isn't it simple?

Business first! It's the author who pays for changes not ordered by the publisher. The publisher says, "You gave us that in copy—so we're out!" And the author probably says, "If I had thought of that, I would have put the comma in—but if it costs me money, I'll just do without the comma."

In some shops the proofreader might even go so far as to mark the comma in, on the proof. In others, the best he can do is a query. And in most, there isn't a thing for him to do but follow copy, let the sentence go commaless—and forget that he has a conscience.

Proof Marks

I am only an apprentice, and would like to know the marks made in correcting proofs. I am anxious to get ahead.—*Connecticut*.

If our young friend is in earnest and really wants to learn proofreading, the thing for him to do is to sign up for a course of instruction, either in a trade school or with the union.

There are many books that would provide him with elementary information and instruction; *THE INLAND PRINTER* has a book department that would help, with such titles as "Practical Proofreading," by Albert M. Highton; "Manual of Style of the University of Chicago Press;" "Tip-Offs for Proofreaders," by H. B. Cooper—and numerous others.

Even without going further afield than the shop where he works, the ambitious apprentice could master all these mysteries of the art of reading proof. A friend in the proofroom would undoubtedly be glad to help. Study of actual proofs in the shop would help. Learning the proofreaders' marks is the preliminary step; from there—go forward.

Lawless Division of Words

You once wrote something about irregular division of words. You said some things I thought were simply crazy. But recently I have had some proofs on which the copy was crazier than anything you could ever have said. I apologize for anything I ever thought about you.—*West Virginia*.

Well, sir, it doesn't matter (much) what anybody thinks of me and the stuff I write. It and I must make our own way on merit. If I am nerds and my stuff is not solid, I won't get far. (But note this: F. Horace Teall ran this department thirty years, 1893-1923, and I am now in my fourteenth year of it.) Cockeyed as this world is, it does make its own adjustments, and staying-power is a virtue that needs no advertising: it proves its own case, makes its own way. There is little argument about that.

Here is one of some examples I have been saving for just such a call as this. It is a letter to the editor of a prominent metropolitan daily newspaper. It is a fair sample of what comes in from the public; an intelligent, well written letter, fairly good as to grammar, brightly expressed, not at all the work of an illiterate or dumb person.

It contains these divisions: "sh-ow," "was-h," "dinn-er," "c-rowd," "li-ving," "inexperien-ced." Just the mechanical breaks of the lines you see.

Take some of the wire copy that comes in to the newspapers, and you will find divisions equally weird.

The influence of newspaper practice on spoken and written English is mighty—and should not prevail.

Grammar and Politics

In one of Frank Kent's political articles I find this: "... with what to a certain type seems inspired solutions ..." Is that right? It's too deep for me!—*Indiana*.

With a perfect readiness to face the problem, I am still forced to say either way could be pretty well defended. It is not sidestepping to say that. The simple fact is, this sort of thing takes us into a kind of twilight zone. There are two handles to the problem, and the way you solve it depends upon which of these two handles you happen to grasp.

First, I think the strict grammarian would analyze the sentence this way: Simply supply another "solutions" after "what." That is, consider the sentence to run, to all intents and purposes, this way: "... with what solutions to a certain type seem inspired . . ."

This, frankly, doesn't quite fill the bill for me. I just sort of like to regard "what" as equivalent to "that which." Then, the singular verb is okay.

Take notice, I do not offer this as final judgment. I merely desire to call attention to the fact that the thing *can* be handled in either of two ways.

Finally, I am quite sure a vote of a thousand respected authorities would run about 937 to 63 in favor of "seem." Mr. Kent and I would throw in with the minority on this matter.

Punctuation With Italics

Certainly there is such a thing as italic punctuation. Herewith are proofs of Garamond Bold punctuation marks, roman and italic. The sizes shown are 6-, 12-, and 60-point; and the same is true of the entire Garamond series.—*New York.*

Yes, sir—even the periods are tipped. (To me they look sort of tipsy.)

End-quotes and Points

Will you please advise us regarding the following two questions (note we are enclosing a sample sheet for reference):

Question 1: If the complete sentence does not appear inside of quotes or parens, does the period-and-comma go inside the quotes and parens, or outside?

Question 2: Where a double-column cut appears at the bottom of the page and we have other cuts in the right-hand column as shown, what is the correct numerical order? Should Figure 2 go under the cut at the bottom or be the first one in the upper right-hand column, then Figure 3 to be the cut in the lower right-hand column and Figure 4 to be the cut at the bottom?—*Illinois.*

My rule for punctuation with close-quotes and parens is simple: Put period and comma always inside. On the other marks, place according to the logic of the sentence itself.

The sentence in sample is, "Be sure to turn the pointer to the starting position marked 'new battery.'" Here of course it will be noted I am putting the whole thing in quotes, so the original double-quotes turn to singles; but this merely brings the point out more sharply: I run in the period ahead of both the single and the double quotes.

This is done, frankly, for the sake of typographical symmetry. How would it look if printed thus: "Be sure to turn the pointer to the starting position marked 'new battery'". (Yes, I have dropped a question mark overboard.)

Now, for the matter of placement of cuts in the columns.



Hell Box Harry Says—

By Harold M. Bone

Oddly enough, a very good way to run *peach-can* labels is in *pairs*.

Repeal or no repeal, unsteadiness on its *feet* has landed more than one piece of type in the *gutter*.

Selling printing is no cinch; it takes more than just *pep* for a salesman to earn his *salt*.

One feeder thought he rated a *raise* just because he worked around an *elevator*.

On a fussy job, when color *runs down*, occasionally your spoiled-work account *runs up*.

While working on her new *novel*, a certain feminine writer married a nobleman just to get a *title*.

The devil who continually knocks type off its *feet* seldom gets *ahead*.

Ah, this is the season when the political candidates make almost as many *statements* as printers do.

Manufacturers of the paper used for *comic strips* make a *laughing stock* of their goods.

When it comes to earning their daily bread

(I'll tell you this in rhyme),
Many drifters take *half* a loaf
When they should be working full time.

The page is printed in two columns. Cuts 2, 3, and 4 appear on this page. Cuts 3 and 4 are single-column; and 2 is double-column. Figure 3 appears at the top of the second column. Figure 2 runs clear across the bottom of the page, with Figure 4 over its right-hand half.

Any reader will, of course, manage to hook these figures up with their proper part of the text; but he will have to do a bit of skipping 'round to make the hook-up correctly.

Figure 2 might have well been placed across the top of the page; then, 3 and 4 could have been fitted in nicely.

This problem cannot well be solved without seeing the preceding and following pages. Makeup problems have a way of spreading in all directions. A change here involves changes there.

I can go no farther than to say, what every printer knows, that there are times when you just have to accept an arrangement that you don't wholly like, but there must always be an effort to get the most logical placement. Of course, the reference to Figure 3 comes ahead of that to Figure 4 in the text, and the diagrams ought to come in proper order on the page. On the page shown, I'd say Figure 2, double-column, should have been put at the top of the page, and not run off at the bottom, as it was.

Ever Eat Fryd Chicken?

In the following sentence, which of the underscored words is correct: "Upon arising each morning, John kills, dresses, and *fries*, *frys* a chicken?"—*Alabama.*

Consider these: The boy tries to fly, but the bird flies. The horse shies at a paper in the road. The little girl breaks her doll, and cries. And so, John fries the chicken in the morning. These ought to give you the idea.

"Or" and "Nor"

Last evening while reading the paper I beheld something that made me stop and read over again several times. I am not sure yet whether it is good English usage or just a typographical error.

This is the sentence that "stopped" me: "No one, that is, except a cynical old man—who obviously had no boys 'or girls of his own—was heard to mention," etc.

I have never before seen "nor" contracted to "or." It's new to me.

The reference book which I use, "Handbook of English Composition," by Edwin C. Woolley, fails to throw any light on the matter. However, it does say: "'Or' should not be used with 'neither' as a correlative; 'nor' should be used."

"Neither," being a negative, should take a negative correlative.

Of course the real question is: Does the use of the word "no" call for a negative correlative? If so, why the contraction, "or"? On the printed page it may look all right, but when you speak it, the "or" becomes simple "or," which violates all the rules of correlation, as I see it.

In a case such as this, is the proofreader justified in changing the "no" to "neither" and the "or" to "nor"?

Or am I all wrong, and is this just a typographical error?—*New Jersey.*

First, it can scarcely be a "typo," because the "n" and the apostrophe are so widely separated on the keyboard that even a novice could hardly hit one for the other. There is no way to explain "or" in place of "nor" except by editorial decision. And a strange decision it is! I have never, in an experience of many long years, seen anything just like it.

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"Either . . . or" and "neither . . . nor" are, of course, as old as the hills. It is an elementary distinction, recognized by those who have the slightest degree of grammar-consciousness.

There is a middle field where usage varies, between pedantry and idiom. We do say, in common speech, "It isn't this, or that." Take it—and like it!

But "or" indicates full perception of the grammatical situation—and it takes the easy way out—the way that has no authority behind it, either in the grammar books or in common speech.

It is not a typo, it is just smart-aleck editing. I have no use for it!

As to the proofreader's justification in ordering a change, I can only say this: It all depends on whether your employers want you, as a proofreader, to render real service in getting things right or whether they think they are omniscient and uncorrectable. If the latter, all you have to do is swing in line, and make your weekly pay by doing what the bosses ask for.

That is not a very lofty view of the proofreader's work, but it is a good enough bread-and-butter view.

Plurals in the Way

Should I say "A series of thirteen articles was published," or "were published"? This caused debate here.—*Tennessee*.

Certainly "series" is singular, "articles" is plural.

"Series" is the subject of the verb; "articles" hasn't a thing to do with the verb in respect of grammar.

"Of thirteen articles" is one phrase modifying "series." It takes you over a little side road, after which you go back to the main highway.

The singular verb is correct: "A series was published," or, filled out, "A series of articles was published."

Describing the subject, "series," with a phrase, "of thirteen articles," does not in any way affect the relation of the subject and the verb, both singular.

Not Good Typing

A headline was set this way: "Sounds Sort O' Natural." Is that good typography?—*Mississippi*.

Not at all. It should have been set: "Sounds Sort o' Natural." Instead of the capital "o" looking better because of the other caps in the line, it draws inordinate attention to the abbreviated preposition. It overdoes the thing.

Humorously, a Mr. O'Brien or a Mr. O'Shaughnessy might ask, "Who is this fellow O'Natural, anyway?" Seriously, use of the capital brings the O-apostrophe out of all proper proportion, typographically, to its textual importance.

VREST ORTON TO PUBLISH A QUARTERLY

THE ANNOUNCEMENT of *The American Countryman*, a new publication to be devoted to the spirit and essence of native American country life, brings to the ranks of editors of national magazines another printer in the person of Vrest Orton. Mr. Orton, a native of the state, returned a year and a half ago to Weston, Vermont, where he set up a printing office in his brick house on the village green and there has been doing work for colleges, publishers, and historical societies.

Mr. Orton was once on the staffs of the *Saturday Review* and *The American Mercury*, New York City. Later becom-

lish books, the first publication of this new firm being "The Golden Fleece of California," by Edgar Lee Masters. In the productions of this group a sound instinct for craftsmanship is seen.

The inauguration of the new quarterly, *The American Countryman*, is, Mr. Orton states, the realization of a ten-year period of plans, ideas, and dreams. In this magazine, which will be like the English *Countryman* in size, and be illustrated only by wood cuts, Mr. Orton hopes to express what he terms "the urbane life in the country." On the grounds that many other people also believe the good and intelligent life



The home of *The Countryman* Press, established by Vrest Orton at Weston, a small hill village in Vermont. Here also will be the editorial office of *The American Countryman*, a projected illustrated quarterly that will deal with "urbane life in the country"

ing interested in bibliography he published articles and a book on the subject and then founded, with three other men, *The Colophon*, the well known book collectors' quarterly. First going to Vermont in 1930 he founded and directed the Stephen Daye Press, since passed to other hands. Returning to New York he was with the Limited Editions Club for a short time and then represented D. B. Updike: The Merrymount Press, in New York until, in 1935, he returned to Vermont for good.

Mr. Orton has been teaching printing this year at Eaglebrook School for Boys in Deerfield, Massachusetts, writing a column for *The Rutland Herald*, a Vermont daily, and serving as typographical adviser to Dartmouth College and other institutions. Early in 1936, in partnership with two others, he formed *The Countryman* Press, a unit to pub-

may best be lived in the country, he bases the success of his magazine, which will, according to present plans, be issued this late fall.

As a printer and book designer, Mr. Orton is best known as an expert in the use of Caslon Old Face and the creation of new as well as period effects with this English type. He says he belongs to the functional school, believing that nothing should be put on to a page that will get between the reader and the message. He affirms that printing should hardly ever exist for its own sake, but only more legibly and more pleasantly to express what the writer of copy is trying to say.

A young man, only thirty-five, Mr. Orton states he has the next twenty years of his life mapped out, in the belief that this cannot be done until one has got the city out of one's system and sought roots in country life.

SIMPLICITY SHOULD BE A MAJOR AIM

By EDWARD N. TEALL

FREQUENTLY, in *The Proofroom*, I have stressed the importance of regarding clearness as a prime factor in writing and printing. I have many times asserted that any rule which interferes with the reader's comfort, convenience, ease, and certainty of understanding should, for that particular situation, be discarded or amended. In writing about compounding, I have steadily insisted that the meaning must come first; that, while a consistent system is desirable, exceptions should always be made where the sureness of expression is at stake. The fundamental purpose of punctuation is to make reading easier and understanding more sure; and it is a cardinal mistake to permit rules to spoil that function.

Well—this is by way of preface to some remarks about Stanley Morison's fine essay, "First Principles of Typography," now published by the Macmillan Company, in New York, as a neat little pocket-size book of exactly twenty-nine pages of clean text. The essay appeared as an article in *The Fleuron* in 1930, and has found such favor with the print-world as to suggest and justify this form of publication. To me the little book is simply fascinating. It is not a long and labored treatise. It does not go into endless detail. It *does* offer a condensed but clear philosophy of printing.

"Tops," for me, is this remark, in the section on title pages: "A word of caution may be in place, so soon do we forget, in arranging any piece of display (above all, a title page), the supreme importance of sense." The writer is arguing against over-indulgence in decoration. He admits the "front matter" offers "the maximum opportunity for typographic design," and that its type problems are different from those of the text pages; but he insists that "No printer, in safeguarding himself from the charge of monotony in his composition, should stoop to any typographical distraction doing violence to logic and lucidity in the supposed interests of decoration."

Of course there's a difference between a full-size book and a pamphlet or advertising booklet; but simplicity should be a first aim. Decoration can be attained easily through carefully regulated type-variety. In commercial work, the expression of individuality, personality, makes demands which "straight" typography cannot supply. In making a book, however, careful use of upper and lower case, correct placement of lines and proportioning of the page can produce handsome pages, in which the constituent

items are properly valued—and without any forms of a dreary standardization.

This is not very "deep," but it is good, and it is useful.

The layout of the printed page is not just a happen-so; it is not the only possible way—it is the result of evolution, of experimenting, of trial of many possibilities, with acceptance of some, rejection

of others, and combination of various methods. We print oblong pages, not square ones; they please the eye, and make easier reading. A two-column book page would present a tedious appearance. A horizontal oblong would run the lines out to a length that would strain the eye. And so we use the vertical oblong—and run up against the problems of type-size, line-length, spacing of the lines and spacing within the lines: all those matters that make printing so vexing and at the same time so delightful a kind of work.

Beginning of Printing

IT is noteworthy that the story of the invention of printing was dramatized on two national radio programs during the month of June, one within eight days of the other.

The first was a sustaining program over the Mutual Broadcasting System, originating at WGN, Chicago. It was one of a series under the title "Titans of Science" prepared by the University Broadcasting Council. On this program, broadcast on the evening of Saturday, June 13, the titan was Johannes Gutenberg.

The script took some dramatic license in portraying the story of the invention of printing, which we must regard as justifiable since the authentic details regarding the invention are so scanty. On vital points, however, the story was sound, and was presented interestingly enough to hold the average listener.

Gutenberg, a lapidary of Mainz, was represented as working first with engraved wooden blocks for the printing of playing cards and later of saints' pictures. After an interval he is found, with his apprentices, experimenting with wooden types which were difficult to hold together. Gutenberg then devised a frame or chase in which the types could be locked.

The next move was the purchase of a wine press to be adapted to the printing of books. Gutenberg then turned to the development of ink.

In an interval, the narrator referred to Gutenberg as the "little boy of the Middle Ages tinkering with a tinder that was to set fire to the abysmal ignorance of the past and throw a beautiful light upon the future." In the early years of his work, Gutenberg was "beset by difficulties" and "seeped in a morass of indebtedness, which neglect of the lapidary shop did not help to repay."

On the death of Gutenberg's assistant, Andreas Dritzehn, the latter's brother haled Gutenberg into court demanding a share in the business. Gutenberg and his associates thereupon broke up the printing equipment rather than publicly disclose the secret process.

In 1548 Gutenberg moved to Mainz, where he met Fust who advanced him money to carry forward his project for printing the Bible. Peter Schoeffer was taken in as assistant.

The dramatization then shows Fust conspiring with Schoeffer to freeze Gutenberg out of the business. Schoeffer was reluctant to be a party to this plot, but was won over by mercenary considerations and by pressure from the legal-minded Fust.

Fust, the capitalist, then brings legal action against Gutenberg for payment of the advances which the latter, before completion and sale of the copies of the Bible, cannot pay. Fust wins a judgment and takes over the

At the outset, Mr. Morison defines typography as "the craft of rightly disposing printing material in accordance with specific purpose; of so arranging the letters, distributing the space and controlling the type as to aid to the maximum the reader's comprehension of the text." You see? Again the idea of clearness, understandability, as first aim.

Typography is first of all utilitarian. The esthetic factor is interesting, altogether desirable—but actually not primary but secondary, incidental. Perhaps

that hurts; it could easily be carried too far, overdone—but it does call for earnest consideration by the printer. He may not go all the way with Mr. Morison, who says that even monotony in the typing is less vicious to the reader than typographical eccentricity.

The point is, as I see it, that when printing comes to be a game in which oddity, unusualness, count more heavily than putting the idea across, it has gone sour, defeats its own purpose. Printing is done for the reader. When it becomes

a print shop sport, and one with emphasis on typographical stunts, it is not playing square with the reader. Consider this: "Type design moves at the pace of the most conservative reader. The good type designer therefore realizes that, for a new fount" as the book spells it "to be successful, it has to be so good that only very few recognize its novelty."

Frankly, there is a good deal in these twenty-nine small pages that will provoke many printers to unfavorable comment. But most of it is very well worth perusal, even by the veteran printer—and simply invaluable to the beginner, eager to get at some of the underlying philosophy of print.

One great fault in education (I think) is the failure of many teachers to give the student a fair start. Failure at the gateway, as you might say.

The schoolboy who has wrestled with arithmetic is promoted to algebra. He meets the Unknown Quantity; it is really not a new thing to him, but it comes at him in a new way, as a letter, X, all mixed up with other letters that have to be juggled in the equations. He does not know what it's all about. If Teacher simply drives him through it, makes him take it all on faith, memorizing what the book says, he may get passing marks—but he won't ever acquire a real understanding of algebra.

Boys go into print shops, they sink or swim. They pick up knowledge of types, spacing, imposition, as they go along. The bright youngster who really wants to know the whys of printing will find much useful and inspiring matter in the Morison essay.

And I wouldn't think much of any one who thought he came so near to knowing all about printing that he couldn't give patient perusal to these well written pages. I have met some people who couldn't learn—but that wasn't because they actually knew it all, it was only because they thought they did (and were dizzily wrong).

★ ★

Practical Backgrounds

E. B. Harding, veteran member of the faculty at South Dakota State College, at Brookings, recently conducted an extensive survey covering the record of all the students who have studied in the printing department since its founding. He found that 52.2 per cent of all the students both present and past, graduates or not, were connected with some form of the printing or newspaper industry. And 11 per cent, now or at one time or another, had owned shops; approximately 5 per cent were employed as teachers of printing in schools.

Portrayed on Radio

printing shop and the nearly completed books. Gutenberg walks sorrowfully out of the courtroom. It was a clear and graphic representation.

Let us turn now to the second radio program. On Sunday evening, June 21, Robert Ripley was conducting his "Believe It or Not" commercial program for the baking industry. During the broadcast over a national hookup, an interlocutor asked Mr. Ripley what he considered the greatest invention in the history of mankind. Ripley said he would present in dramatic form the story of that invention, which turned out to be the invention of printing.

We can readily agree with Mr. Ripley that printing was the greatest invention in human history, but from this point onward, all agreement must end. The story was so fantastic, without a shred of basis in fact, that we must elect the second alternative in Mr. Ripley's slogan and disbelieve his statements *in toto*, crediting him meanwhile with propagation of a generous installment of misinformation.

The rather categorical account ran something like this. We are at the home of Laurens Coster in Holland. A young traveler comes down the road and asks by name for the venerable Coster. When the latter comes out, the visitor introduces himself as his nephew, Johannes Gutenberg from Mainz, Germany.

Gutenberg notices that the bark of one tree has been cut up considerably. Coster confesses rather sheepishly that, in his youth, he had cut in the bark the initials of himself and his beloved. Recently he had scaled off this portion of the bark, wrapped it in parchment and was, sentimentally, carrying it in a pocket over his heart.

Unwrapping the bark to show to Gutenberg, he finds that the sap in the bark has come off on the parchment, upon which is imprinted the outline of the letters. Gutenberg gazes fixedly at this image of the letters, which gives him the idea of cutting book pages on wood and printing them with ink on paper or parchment.

Gutenberg hurries back to Mainz with this idea, and perfects the art of printing without more ado.

There is practically no truth behind this fantastic story; its closest approach to reality is in the names of Coster and Gutenberg, who were in no way related to each other. Mr. Ripley read the date of the visit as 1540 which must have been a slip of the tongue for 1440, as he made reference later to an earlier date. Even before 1440 and, for that matter before, 1400, the engraving of wood cuts was widely practised in Europe, many of the blocks comprising lettering as well as pictures. So this idea was nothing new at the time. All in all, it was a disappointing performance.

GRAVURE MAKING RAPID STRIDES

This authority sees a decided increase in gravure production. Here he discusses the relative merits of rotogravure and sheet-fed gravure, pointing out the numerous opportunities for profit in this "practical" field

By M. RAUL PELLISSIER

APPEARANCES may be deceiving, but all signs point to a very decided increase in gravure production. New rotary plants are in operation, others are shortly coming into the picture. In the field of sheet-fed work, activity undoubtedly is greater, and the big list of prospects is increasing every day. With good quality cylinders and first-rate photographs to work with, the producers of sheet-fed work are really making great strides.

Although I may be taken to task in certain quarters for my definitions, I should say that rotogravure, as it is commonly called, is a quantity procedure, while the sheet-fed work is a quality procedure—just as is the case with similar types of operation in letterpress. Let's look at some of the necessary considerations, and answer some of the questions printers are asking.

Whether a printer should take up rotogravure or sheet-fed gravure—all aside from the matter of cost of installation—depends very much on what amount and quality of work his plant is geared for. I have found that quality printers naturally lean toward sheet-fed work, as it dovetails in with their average comparatively small runs. On the other hand, many quantity producers are million-run minded, and not much interested in small runs; try as they may, they seem unable to tackle both. At the same time, a plant embodying both methods surely benefits. Small runs for customers who might ultimately use long-run rotary work in addition, help to retain those customers, and the cylinder production acts as a fill-in. Most plants are able to handle these sheet-fed cylinders along with their other work at practically no extra cost except for material. Thus, overhead is reduced all around.

A rotary plant must have a cylinder production department—it can't well be operated otherwise. (Even one press can keep this department fairly busy.) It should be remembered that most rotary work is wanted at a definitely specified time, and that late delivery of a cylinder can botch up a schedule badly.

In sheet-fed work, however, conditions are otherwise. One or two presses cannot keep a platemaking division busy, so

it does not pay to install one until business has reached a point where three or four machines can be running all the time. There are various concerns from which the cylinders may be obtained. The pressman working under such a set-up, must understand rather more than just the operation of his own press. For one thing, he should know how to remove scratches. I mention this because I know of one instance in which a new cylinder had to be made in a hurry and shipped some distance—both press and job being held up in the meantime—simply because a scratch had developed in the margin and no one was competent to remove it. I hope that before long, the metal or the method used will be such that scratches will be a thing of the past.

Rotogravure is by now pretty well known to the public, who associate it with the production of newspaper supplements and magazines. But sheet-fed gravure is so different in effect, and its applications so limitless, that it's surprising that more general printers have not adopted this process. Those who do adopt it, are not only keeping up to date, but are giving their customers the latest and the finest in printing—reproduction which, on account of its velvety richness and smooth detail, is just about the most interest-compelling and result-producing that can be obtained. To test the possibilities of this type of work, and its appeal to the customer, the interested printer can even make arrangements to have the whole job done outside without the expenditure of a single cent of his own money. His customer will be only too glad to tell him the results of a campaign presented by means of this process. Incidentally, careful investigations show that, irrespective of position, newspaper advertisements in gravure pull as high as six times as much as similar advertisements in other parts of the paper. This is worth considering.

In Europe today the great majority of hotel, resort, railroad, and steamship folders and booklets are produced in gravure. Here in the United States, even trade magazines are paying the price for sheet-fed gravure, as is evidenced by current issues of *Travel*, *Modern Packaging*, and *Iron Age*.

There seems to be a mistaken idea that sheet-fed gravure is a luxury. Don't treat it as such; be satisfied with a fair price—and keep the presses running. There is no profit in making the price so high that perhaps only one press runs now and then. But gravure, if correctly handled, is not an expensive process. Like any other process, it depends on good tools in the first place. It should be possible to produce cylinders or plates on practically the same selling basis as the halftones. The photoengravers' scale should be the yardstick for gravure also.

For this, once more I shall no doubt be taken to task, but it's ridiculous to try to keep up the farce that this process is a thing apart. It's just as practical, commercially, as printing by means of line cuts, and the sooner it is handled accordingly, the better for all concerned. Too much stress has been laid on its exclusiveness, on its consequently higher cost. It used to be regarded as a mysterious process, a deep secret, but that's all over and done with. Certainly gravure would have been much further ahead today if its mechanics had been "wide open" from the beginning. It was human nature, I suppose, for those "in the know" to keep their knowledge dark.

For virtually all forms of direct-by-mail the value of the pulling power of gravure is obvious. The general term "direct-by-mail," of course, covers a multitude of sins. But special house-organs, inserts, and book illustrations. Christmas cards, college work, and calendars are only a few of the outlets I can think of offhand in the production of which I have actually seen the process utilized to excellent advantage. Every printer has pet customers, special outlets, ideas of his own. Cash in on them to much greater extent with gravure! It's bound to be the coming process—not only because of its unexcelled richness and quality, but because it has definitely proved its pulling power. The mere fact of its novelty gives it added appeal.

In addition to its ordinary uses, gravure today is being used to produce wallpaper, oilcloth, and other materials. I hope that some day we may see our postage stamps—commemorative issues especially—done in gravure. Many countries

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are using the process today. Even Egypt has its gravure plant in Cairo; and lately the British Government decided to use gravure for all postage stamps up to a shilling in value, including those of the Jubilee issue. The results are very rich and pleasing—a decided improvement on the old stamps, in my opinion.

The main essential in paper used for gravure is sufficient absorbent quality. Sizing is, of course, a deterrent, and too much of it means an overhard surface. So much ink is used that part of it must go into the paper; if this is impossible, a "blobby" effect results. In rotogravure printing, the surface of the stock must be even and smooth, with a minimum of "hills and dales." An English Finish, for instance, is not particularly desirable, although of late much improvement has been made in its manufacture. (I have lately seen samples of a new English Finish that almost has the surface of a Super.) With a rough finish, the necessary pressure tends to stop the press, or at least materially to diminish the speed.

For sheet-fed gravure, however, nothing is better than this same type of paper. And practically any kind of stock may be used—rough or smooth, thick or thin. Much pressure can be exerted.

European work, so rich, smooth, and even, is almost invariably printed on a suitably soft paper. Here in this country, apparently, we will take more of a chance, and the roughest leathery stock is sometimes used. This, incidentally, is one of the reasons why the general run of European presses, when imported into the United States, are not capable of withstanding the necessary pressure. One of the finest examples of sheet-fed gravure I have ever seen, when sent over to England, impressed the recipients as being so beautiful that they wrote to me twice, asking whether the paper was "roughed" after the printing. Which, of course, it was not, though they probably still think I'm a prevaricator.

Unfortunately, price, especially during the last few years of leanness, has been such a factor in this buyers' market that not only paper but even ink has suffered. It seems a pity that good work should be jeopardized by a cent or two a pound difference in the cost of ink, the quality of which can make or mar a job. This is especially true in gravure work. I have seen beautiful originals and first-class cylinders virtually thrown away for the sake of a few extra dollars that might have been spent on ink instead of on something that was just a close cousin to plain mud. Browns and blacks are, of course, the cheapest inks, with blues, greens, and purples next higher in the price scale. A careful choice of some of

these latter shades will often add greatly to the pulling power of a piece of sales literature. For example, a winter scene in blue-green is most effective—and it's different, too. For that matter, too much gravure is printed in brown, anyway.

Concerning gravure copy, this should be said: not enough attention is given to its preparation. Consider, for example, a composite page of pictures and type.

A Copy Suggestion



Do Something NOW

I

IT HAPPENS REPEATEDLY.

People tell us that they see our advertising with interest. They have it in mind sooner or later to get in touch with us about their printing. And very often they do this very thing, and then we are all happier.

But how do we know how many excellent prospects there are, right in New York City, who make this excellent resolution, and then just procrastinate? So many of us are human.

At any rate, we dedicate this advertisement to those lingerers on the path of dalliance who still remain outside the fold. Do, do something!

The Charles Francis Press, of New York City, helps to keep its name before prospects with this do-it-now copy in an advertising journal

Photographs come in all sizes; they must be reduced or enlarged, as the case may be, to fit a given space. If these photographs are all made to size in the first place, there is a considerable saving in time, money, and quality.

In gravure, the work is done from a reversed positive, or transparency. In the case of a single picture, more attention should be given to obtaining original negatives. Originals save the time and cost of photographing a photograph, and there is no danger of loss of definition, or of the breaking up of fine detail due to possible roughness of the photographic print. This, of course, does not apply to designs or to composite pages.

It should be remembered that once a cylinder or plate has been etched, no substitutions can be made. You cannot lift a part here, nor change a title there. So it is of primary importance that an absolutely *complete* dummy be made up for final okay, including blueprints of all pictures and the type in position.

This brings us to the question of type. A sans-serif letter, obviously, will afford the cleanest and most legible appearance. Because of the time element—and, to a lesser degree, because of the saving in cost—glassines, or bronze proofs, are commonly used. The type is set in the correct size and proofs pulled on thin onion skin. To increase density, proofs are dusted over with a fine bronze powder, which adheres to the actual type matter, the surplus being brushed off. No glassine proofs are ever absolutely dense, nor does the dusting on of the bronze powder tend to sharpen definition. (The reverse, in fact, is true.) The glassine proof is then used as a positive and assembled with the illustrations.

A second, and it is by far the better, method for quality work makes use of photography. The type is set up and press proofs pulled. These proofs are then photographed to size and positives are made—absolutely black, clear, and snappy. Another good feature of this method is that type matter may be set in a larger size than necessary and photographed down to fit any given space, irrespective of the point system.

To the newcomer, this method of type reproduction by photography is not only the best method, but the easiest and safest. Some of the old-timers have been able to get very fine results from glassines in spite of the difficulties encountered, but such results may be laid to long experience, and to the exercise of great care in preparation and manipulation. In no instance should glassines be supplied by typesetting houses, which are, generally speaking, entirely ignorant of the result required. Glassines should thus be prepared by the gravure printer himself.

Another point about the type: for best results it should be etched by itself, as should the pictorial work. Where the latter is concerned, etching should crawl over the middle tones, especially, and the final highlights. In the etching of type, all that is necessary is that it start etching simultaneously, and that the etching be held until the requisite depth is reached. It's too much to expect that the etcher, over a short period of thirty to forty minutes total etching time, will be able to consider both pictures and type. Under such circumstances, all he can do is to try to strike a happy medium—and either the type or the pictorial work suffers.

These are just a few of the factors concerning gravure work that the average printer should know about. The subject is broad and fascinating. You'll be hearing more and more about it every day as time goes on.

THE MONTH'S NEWS

Brief mention of persons and products, processes and organizations; a selective view of printing and allied-trade events surveying the past, present, and future

Guild Issues Year Book

National Graphic Arts Education Guild, of which Fred J. Hartman, Washington, District of Columbia, is educational director, has issued its first year book in a limited edition of three hundred copies. The publication is dedicated to Theodore Low De Vinne with the statement that "in honoring the memory of De Vinne, the Guild brings honor to itself." The book contains the report of J. Henry Holloway, president of the Guild, in which he commends numerous manufacturing concerns and individuals in the graphic arts for contributions which enabled the Guild to maintain a part of the program of organized printing education abandoned by the United Typothetae a number of years ago when the N.R.A. code activities required it to do so. The major part of the book contains brief biographical sketches of the 266 teachers of printing throughout the country who have enrolled as charter members of the Guild.

Penny Card Re-vamped

How an ordinary Government postal card was changed into a thing of beauty has been described by T. M. Rodlun, advertising manager of Acacia Mutual Life Insurance Company, of Washington, District of Columbia. A specimen of the card indicates that its address side is regular in all respects. On the reverse side, however, it has the appearance of a white announcement card. Mr. Rodlun states that this side was printed with a tint block with three impressions of white ink. It was then plate marked, cold. Then the printed message—announcing the opening of a new home-office building—was done by letterpress process in blue-black ink with Bank Gothic type. The effect is decidedly "two-faced" and unusual.

Left-Hand Page Value

Results of a study of 4,000,000 inquiries from magazine advertising conducted by H. J. Rudolph, a Cincinnati advertising man, with the aid of other advertising men in addition to that of professors and students of Columbia University, revealed the fact that advertising on left-hand pages in magazines brought in more replies than advertising placed on right-hand pages. The complete results have been published in book form by The Columbia University Press.

Urges Better Printing

Annual reports of corporations should be more elaborately printed than they usually are, according to L. A. Braverman, president and treasurer of The Fleuron Press, Cincinnati. This opinion was expressed in connection with the recent production of the annual report of The Champion Paper and Fibre Company, of Hamilton, Ohio—a fine printed report that has reflected credit on the printing establishment of which Braverman is the head.

The report was $7\frac{1}{2}$ by $10\frac{3}{4}$ inches in size, twelve pages and carried a Jap-fold cover which gave distinction to the whole production. The inside pages were printed on a seventy-pound Garamond text paper, the cover on an eighty-pound, folded over, and pasted to an invisible cover of 140-pound inventory index bristol cardboard which is a satisfactory "stiffener." The outside cover



THE CHAMPION PAPER AND FIBRE COMPANY
HAMILTON, OHIO

Annual Report

FISCAL YEAR ENDED APRIL 24, 1934

Fine work by the Fleuron Press, Cincinnati; an annual report, $7\frac{1}{2}$ by $10\frac{3}{4}$ inches, with a cover printed in black, red, and yellow tint

was printed with yellow tint and black and red inks, and nine of the twelve pages of the inside section of the report were printed with black ink, the other three pages blank.

"In working on this job it occurred to me that a great deal of unattractive printing is produced primarily because the buyer insists upon having his ideas carried out, specifying not only the type, but the size, the margin, and everything else," said Mr. Braverman. "Is not that a ridiculous procedure? It is almost like going into a tailor shop, ordering a suit of clothes and telling the tailor the size and kind of buttons to use, the kind and color of thread, and many other incidental details pertaining to the making of a suit."

Mr. Braverman said that E. K. Hunt, the advertising manager of The Champion Paper and Fibre Company, called in the printer, informed him of the general requirements of the job and permitted the printer to use his own judgment in carrying out his general ideas.

"If more buyers of printing would follow this method, I believe that there would be a considerable improvement in the appearance of printed matter," said Mr. Braverman.

Bullen Prepares Catalog

Henry Lewis Bullen, librarian of the Typographic Library and Museum of American Type Founders, Incorporated, has prepared a one-hundred-page illustrated catalog containing 1,700 items of all duplicates of its books, prints, portraits, broadsides, and museum pieces, lavishly annotated, "historically, biographically, and bibliographically."

"For this highly interesting book I find it necessary to make a charge of \$1.00, and I feel confident that all my acquaintances will accept as a fact my statement that the catalog of duplicates is worth much more than the price asked for it," Mr. Bullen writes in a personal letter to the editor of *THE INLAND PRINTER*. "If the catalog or any duplicates fail to meet the legitimate expectation of the buyer as described in the catalog it may be returned to me, provided the complaint is made within fourteen days of shipment to the buyer, and the purchase price will be refunded if the complaint is justified."

The Typographic Library and Museum remains in the premises it has hitherto occupied at 300 Communipaw Avenue, Jersey City, New Jersey, although the offices of the company, and all the production departments have been moved to larger premises at 200 Elmora Avenue, Elizabeth, New Jersey. The efficiency of the library is being maintained, and books relating to printing and its kindred arts are added as they appear. The library and museum is open to visitors every day from 8:30 a. m. to 4:30 p. m., except on Saturdays and holidays.

"The officials of American Type Founders are determined to maintain the superiority of their library, with due regard to economy which will in no way affect its efficiency," observes Mr. Bullen.

George Plimpton Dies

George Arthur Plimpton, publisher, collector, and philanthropist, died at his summer home at Walpole, Massachusetts, on July 1. He was eighty years of age. As senior partner of Ginn and Company, publisher of educational textbooks, he was active in that business until quite recently, although he made frequent trips to Europe and lectured and wrote. Among the unique books in his library were the first printed Euclid, made in Venice in 1482, and the first Rhetoric and first Logic printed in English.

Leipsic Fair in Spotlight

Business leaders from seventy-four countries, in search of new ideas and new markets, will attend the famous Leipsic Trade Fair, to be held August 30 to September 3. A special feature of the vast concourse will be a display of latest patents of inventors, who will be assisted in contracting with financiers and manufacturers interested in securing their ideas.

The Inland Printer for August, 1936

Educators Honor Goudy

Frederic W. Goudy was a guest of honor at the fifteenth annual conference on printing education held under the auspices of the National Graphic Arts Education Guild, at Lord Baltimore Hotel and at Enoch Pratt Free Library, Baltimore, June 29 to July 2, inclusive. It was at the annual conference dinner on Wednesday evening that Goudy gave his address. He said that he was completing his work of designing his one hundredth type face, and that he obtained most of his inspirations for new designs from the work of designers of the past.

"Other type designers have turned to old manuscripts to get ideas about the form of letters," said Mr. Goudy, "but that has never been a good method for me. I have found it more feasible to study those early forms of type, adapted from manuscripts by the early designers, and to get my inspiration from them. Once I get to working on a design, I strive for the negative quality of unpretentiousness, hoping to create a type which is simple and strong, yet which has distinction."

Following his address, a motion picture was shown depicting Goudy at work in his studio, and portraying each operation connected with the designing of a new face of type, from the forming of the letter to the completion of the matrix.

George K. Horn, a former president of the U. T. A., who is chairman of the advisory committee of Ottmar Mergenthaler School of Printing, Baltimore, presided.

During the four-day sessions numerous educators in printing schools and in the various types of public schools gave addresses. At the Wednesday forenoon session, new developments in the several production processes of printing were presented by national leaders. Four speakers answered the implied questions stated in the titles for the session: "What the Printing Teacher Should Know About: The Letterpress Process—The Gravure Process—The Offset Process—The New Developments in Color and Printing Ink." Harry L. Gage, of New York, vice-president of the Mergenthaler Linotype Company, who serves as the industrial representative of the National Graphic Arts Education Guild, presided at the session. In his introductory remarks he said that business generally was improving, and that men in the graphic arts were becoming aware of the acute shortage of properly trained men in the industry.

Alfred M. Geis, manager of Alco-Gravure, Incorporated, Baltimore, who spoke on the subject of "Gravure," gave a brief history of the process; told of the major differences between that process and the two other processes; told specifically what the process was and how it operated, then showed specimens of printing done by the process in addition to some of the materials used.

Harry A. Porter of Cleveland, vice-president of The Harris Seybold Potter Company, visualized by the help of a two-reel motion picture the operations connected with the offset process of printing, and remarked that this process was making inroads into the letterpress process because of the convenience and speed with which reproductions can be made.

George Welp, New York City, connected with the International Printing Ink Corporation, who spoke on the subject of "New Developments in Color and Printing Inks," referred to some of the research activities being conducted on a scientific basis among printing ink manufacturers.

J. Henry Holloway, principal of the New York School of Printing, who is also president of the National Graphic Arts Guild, and Fred J. Hartman, educational director of the Guild, were active during the four-day sessions, delivering addresses, leading discussions, and otherwise contributing their efforts to make the educational project very successful from all angles.

Chicago Printer Enlarges

Neely Printing Company, of Chicago, has started the construction of an addition to its present three-story-and-basement structure which will now add one-third to its present capacity. Lloyd Neely, head of the concern



Neely Printing Company, Chicago, makes a one-third addition to its present three-story plant

said that he was not yet ready to make any announcement concerning his plans for the addition of equipment, but he did say that expansion of the firm's business made the erection of the addition necessary. Mr. Neely started in business for himself in 1910, and has made consistent progress in the printing industry, doing the better kind of advertising and publication printing.

Walsh-Healey Bill

Printers will not be affected much by the Walsh-Healey law, enacted by Congress just before its recent adjournment, according to a bulletin issued by the Chicago Graphic Arts Federation. The law provides for a standard of maximum hours and minimum wages by concerns which sell their products to the Government.

"Under the new law, minimum wages will be prescribed in regulations by the Secretary of Labor," reads the notice. "We are informed that there will be no blanket regulations for all industries but that special attention will be given to each industry and each region. We are further advised that manufacturers not selling direct to the Government are not affected, which means that the printing industry of Chicago will not be seriously affected for two reasons: first, because few printers sell direct to the Government; second, because wage standards in the printing industry are high in comparison with most other industries and should not be affected by any minimum wage schedule prepared by the Secretary of Labor."

Advertising Leader Dies

Wilfred W. Fry, president of the advertising agency of N. W. Ayer and Son, Incorporated, and an outstanding exponent of truth in advertising, died in Jefferson Hospital, Philadelphia, July 27. He became ill last November and continued his fight for life until the end. Close friends and others who knew Mr. Fry eulogized him as a great and good man, one who applied his Christian ideals to all his practical everyday business enterprises, and gave a reason for the faith that was in him.

He was born at Mount Vision, New York, the son of the Rev. and Mrs. Walter Fry, August 14, 1875. Before he finished his scho-

lastic work at the Mount Herman School, East Northfield, Massachusetts, founded by the late Dwight L. Moody, Fry was obliged by the death of his father to find employment to support his widowed mother. He entered Y. M. C. A. work, serving as secretary, and continued his work after he married Anna Gilman Ayer, daughter of the head of the N. W. Ayer and Son agency. The father, Francis Wayland Ayer, finally succeeded, after years of effort, in inducing the young man to quit his Y. M. C. A. work as a calling and a means of livelihood and in 1909 he became associated with the advertising business. In 1923, he became the head of the organization, and since that time under his leadership it has expanded its business and erected the towering structure in which the business is now housed. He fought for sincerity in all business relationships.

"The greatest peril in the path of advertising," he has stated, "is that those who know its power, but who have no regard for the principles on which that power rests, will abuse advertising by the use of misleading statements, insincere testimonials, and exaggerated claims."

Mr. Fry was appreciative of good typography and encouraged his own organization to study types with a view to getting the best results from their use. The May issue of THE INLAND PRINTER carried an article concerning the modern composing room of the Ayer organization, and the manner in which it was operated by V. Winfield Challenger, director of printing.

Japanese Printer on Visit

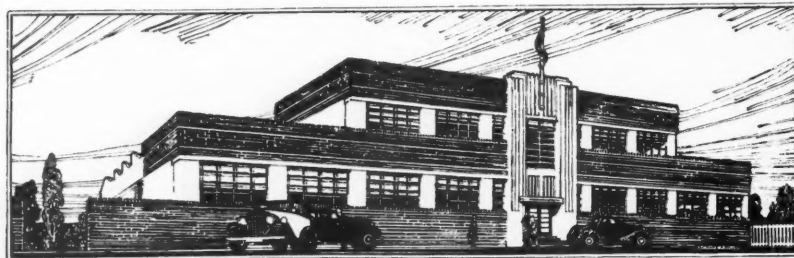
G. Inouye, president of The Toppan Printing Company, Limited, Tokyo, Japan, spent several days in Chicago during July and visited numerous printing plants, machinery manufacturers, and specialty establishments for the purpose of learning how Chicagoans achieve results in the graphic arts. He also spent some time in the offices of *THE INLAND PRINTER*. From Chicago he was planning to go to New York and other Eastern printing centers for some further study. He has been engaged in the industry for thirty years, and is also interested in the Tokyo Rotary Club, of which he is a director.

All processes of printing are used in the several printing plants operated by the company of which Mr. Inouye is the head in Japan. His company was established in 1900 with a capital of 400,000 yen, and its present capitalization is ten times that amount. Its employees number 1,500. A brochure illustrating the several processes of fine printing used by the company contains information to the effect that when the company started

stopping, and variable speeds are controllable by the touch of fingers upon a small lever. Value of test presses and other precision testing devices are reflected in lower-cost performance and increased efficiency of workmen, according to the statements published. Automatic-register bases and other equipment made by the company are also depicted in the catalog.

Wins Prize for Radio Script

Charles A. Wright of Ardmore, Pennsylvania, a trained newspaper man who is now instructor of journalism at Temple University, was declared winner of the \$500 prize offered by the Mergenthaler Linotype Company for a radio script to be used in a "salute to the modern newspaper" in connection with the fiftieth anniversary of the use of the linotype machine. The presentation of the \$500 check was made by Harry L. Gage, vice-president of the company, following the radio broadcast of the script over the NBC Blue network at the broadcasting office in New York, Monday evening, June 29. Mr. Wright's



This smart modern building is being constructed for Charles Steele and Company Proprietary, Limited, Brunswick, Australia. This distinguished firm of color printers will gain a working area of 38,000 square feet as a result of the move. Production area is all air-conditioned

thirty-six years ago "the technique of printing in Japan was very primitive." The company at that time printed only bonds, stock certificates, and stamps. It secured the rights to use United States patented processes, and introduced photolithography into that country. Its three plants in as many cities are housed in substantial modern buildings, well equipped with modern letterpress, offset, and gravure machinery, and are organized for specialty printing in each establishment.

This company, it is estimated, does 80 per cent of all work for the banks in the empire, and also does cartons and the wrappers for manufacturing concerns, in addition to many books, magazines, catalogs, and the like.

Hacker Issues Catalog

Test presses and other products are fully described and pictured in the new catalog published by Hacker Manufacturing Company, of Chicago. In a brief historical statement, reference is made to the introduction and development of test presses which set new proofing standards in the graphic arts. It is said that H. W. Hacker, head of the concern, pioneered the development, originating the technique and methods now in general use.

One picture shows the first Hacker press in a photoengraving plant in 1923, and below it is another picture showing a modern Hacker press equipped with a hydraulic power drive which is claimed to be the first application of hydraulic power to printing presses. An advantage of this type of transmission is flexibility and ease of operation as starting,

script was chosen as the winner by the three judges, namely, Marlen E. Pew, of *Editor and Publisher*; William S. Rainey, head of the production department of NBC, and Jack T. Nelson, radio director for Kenyon & Eckhardt, Incorporated.

Bindery Machines Filmed

The manufacturing of high-speed bindery machines made by the F. P. Rosback Company, Benton Harbor, Michigan, is graphically illustrated in a film sponsored by that organization and shown at various printing groups throughout the country. The film, showing the latest type of bindery equipment, was projected last month for the Honolulu Typothetae. Printer and bindery groups now wishing to secure a release of this film without charge have been requested to write to F. C. Roosevelt of the Rosback company. A release will be arranged for.

Little Rock Printer Dies

John H. Parkin, president of the Parkin Printing and Stationery Company of Little Rock, Arkansas, died May 22, after a month's illness. He was born in England, and was brought to this country by his parents in 1876 when he was three years old. He entered the hardware business but became associated in the printing business in 1900, when he formed a partnership with Frank T. Longley, and organized the Parkin-Longley Company, which in 1918 was changed over to its present name. He is survived by his widow and two sons.

Historic Front Pages Reprinted

Forty-seven presidential nominations have been covered by the New York *Times* since its inception in 1851. Beginning with the nominations of Franklin Pierce (Democrat) and Winfield Scott (Whig) in 1852, the *Times* has, every four years since then, devoted the major portion of its impressive front page to full reports of candidates and convention goings-on.

Facsimile reproductions of the forty-seven historic front pages have recently been issued by the *Times*, constituting a record as fascinating from a journalistic and printing point of view as it is from a political. The consistency of this great newspaper is well illustrated, for its style today has a recognizable kinship with the style of the New York *Daily Times* of seventy-four years ago. Political caucuses, it is revealed, have always been in the nature of hysterical jamborees, and political reporters have always been hard pressed to find adequate descriptive terms.

The front page for Saturday, May 19, 1860, reports: "Abram Lincoln, of Illinois, Nominated for President." (The spelling is "Abram" throughout.) And the report continues: "Great inquiry has been made this afternoon into the history of Mr. Lincoln. The only evidence that he has a history as yet discovered, is that he had a stump canvas with Mr. Douglas, in which he was beaten. He is not very strong at the West, but is inassailable in his private character." Copies of this issue containing the historic first pages were sold by the *Times* for ten cents each.

Changes Census Classification

Change in classification rules of the Bureau of Census will affect statistics of the commercial-printing industry. In the forthcoming 1935 census reports, establishments whose publication of newspapers and periodicals constitutes only a minor part of their printing business will be classified under printers.

Tells Story of Newspaper

Dramatization of the news story and its progress from its inception in typewritten form to its appearance before the eyes of readers constitutes the basis for the presentation of newspaper production methods published in a twenty-four-page booklet by the Chester *Times*, Chester, Pennsylvania, which is this year celebrating its sixtieth anniversary. Twenty-four halftone cuts depicting scenes in the production rooms and offices embellish the text matter.

Stephen H. Horgan Honored

Stephen H. Horgan, an eminent pioneer in photomechanical fields, and a frequent contributor to *THE INLAND PRINTER*'s columns, was elected to Honorary Life Membership in the American Institute of Graphic Arts, in New York City, on May 28. (Report of this has just been received; we regret the tardy announcement.) In 1924 Mr. Horgan received the Institute's gold medal.

Becker Visits Europe

Neal Dow Becker, president of Intertype Corporation, has gone to Europe to visit the offices and representatives of the company in several countries. His headquarters will be the offices of the various organizations in London and Berlin which are affiliated with Intertype Corporation.

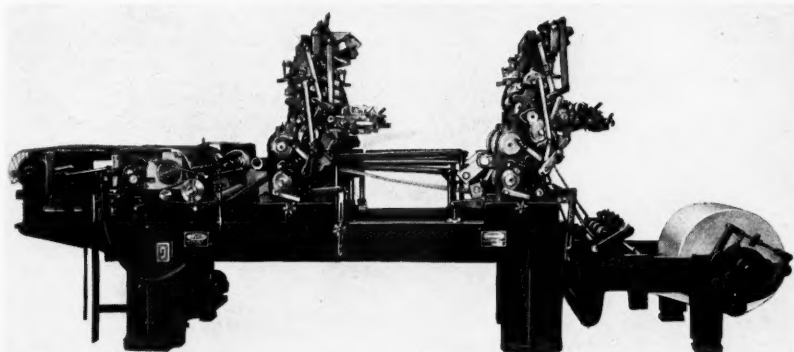
The Inland Printer for August, 1936

WHAT'S NEW—AND WHERE TO GET IT

WHAT is termed a "revolutionary" high-speed web reel-fed offset press has been announced by the Webendorfer-Wills Company, Incorporated, whose main office and factory are at Mount Vernon, New York. The size is 17 by 22—other sizes if required for doing checks and letterheads. Its rated speed is 12,000 sheets an hour, and it is capable of printing two colors on one side or one color on each side of the web. It is equipped with a flat sheet pile delivery, a cutting device being used to deliver the

can be regulated, so that sheets that are being conditioned are brought into moisture equilibrium with the pressroom air. International Paper Conditioners are made in three sizes—for racks nine, or eighteen, or twenty-seven feet long. Additional details can be secured by writing to International, direct or in care of this office.

CLARK LIFT-JACK units provide a system of handling material by keeping loads in mobile condition. The unit consists of a plat-



A high-speed web reel-fed offset press by Webendorfer-Wills—with a flat sheet pile delivery

sheets flat. The press equipment includes a registering device for the sideways of the web and also the running way of the web; a special device for bending the plates so that they may be clamped in the cylinder with perfect registration and a Bijur automatic lubrication system. It is claimed that plates on the two printing units may be changed in less than four minutes. The press, which is of unit construction for convenience in adding additional units, is operated on anti-friction bearings "wherever possible."

CAMERA AND SHADOW are the names of two recent faces offered by the Intertype Corporation. The Camera has been designed primarily for use on greeting cards and such places where swash letters are called for.

*This Paragraph is
set in the 14 Point
Intertype Camera
SHADOW*

Shadow is a rendition of the same face as designed by American Type Founders, Incorporated, the size shown being the 36-point.

A PAPER CONDITIONER that can be pushed out of the way when not in use, and which can be used without the purchase of new hangers, is offered by International Engineering Incorporated, Dayton, Ohio. The volume and force of air blowing up through the paper

form, metal bound, with two wheels attached to the rear, and steel legs in front together with a pin designed to engage the lift-jack device used when the load is to be moved. The lift-jack device consists of a handle, two wheels and a mechanism capable of lifting a load of 6,000 pounds distributed weight with only seventy-six pounds of handle pressure. The lift-jack weighs forty-two pounds and may be used in congested places so that not over twelve inches of space is needed to attach it to the platform load by means of engaging its pin. More information may be obtained from the manufacturer direct or through THE INLAND PRINTER.

BOOKMAN with italic and small caps in sizes from 6 to 14 point has been added to

**HERE IS A BRIEF SHOWING
of the new Linotype Bookman
with *Italic* and SMALL CAPS in
the 10-point size. 1234567890\$?
MODERN MAN CANNOT BE SERVED
by a tool that is just good enough
or a little better than pretty good.
A good tool must do all that man**

the linotype faces. The 7-, 8-, 9-, 10-, and 12-point sizes are ready now, and the 6-, 11-, and 14-point sizes will be completed soon.

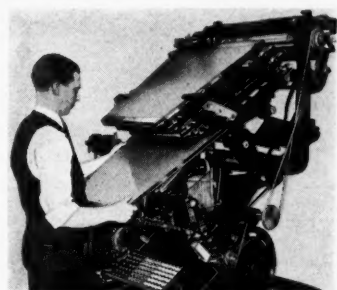
C. H. Griffith, vice-president in charge of the typographic development of the Mergenthaler Linotype Company, states that the Linotype Bookman represents a composite of all previous cuttings of this face. Many of the characters, it is announced, have been redesigned to eliminate uneven color and

defects in original design, and the new rendition incorporates graceful italics and vigorous full-bodied small caps.

CHARACTER COUNT of all intertype faces, from one pica up, is shown in a sixteen-page booklet, "Intertype Copyfitter," issued by Intertype Corporation. Also shown are the alphabet widths from which the character count of any type face may be obtained. Another booklet recently issued shows the complete Intertype Ideal family with its several useful combinations. Copies of either or both booklets can be secured by writing to Intertype, direct or in care of this office.

REMARKABLY COMPACT is the new broad-side issued by Continental Typefounders Association, Incorporated, New York City, entitled "A Selection of Fifty Continental Type Faces." Not only does it contain a showing of fifty types, but it shows each letter of the alphabet, both caps and lower case (condensed to one size each). The form of the folder makes it convenient for filing, though it also may be opened out fully and used as a wall chart. Copies of this specimen sheet may be secured by writing to Continental, direct or in care of this office.

INCREASE of magazine capacity is provided in four models of the machines made by the Intertype Corporation, according to an announcement. Each of the four models carries four main magazines to which may be added four side magazines, thus increasing capacity 33 to 100 per cent. Other advantages claimed for the development include the ease with which the operator changes from the use of one face to another; the



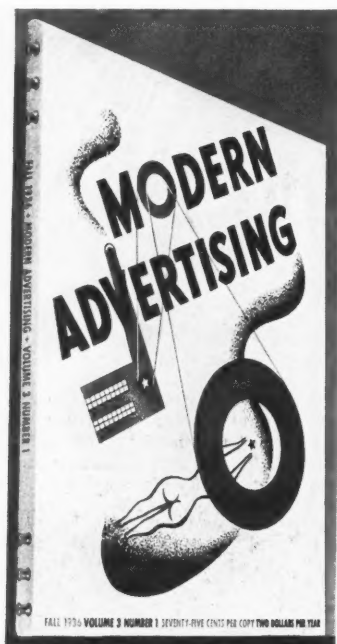
Intertype: increased magazine capacity

quickness with which replacements of magazines are effected from the front of the machine; the manner in which full-length or split magazines—one-third or three-quarter length may be used in any position.

THE PROCESSED-SURFACE Hammermill cover paper, carrying the trade name, "Dura-Glo Hammermill Cover," has been announced by the Dobeckmun Company, Cleveland, as being "soil-proof, grease-proof, and also moisture-proof" with "a brilliant, vivid surface, pleasing to look at and to feel." It appears to be a varnished paper, but is said to be printable the same as unvarnished paper, thus providing effects without the necessity of "after-printing" varnishing. Dirt or grime may be removed from the surface with a damp cloth. The paper is being marketed in several colors, sizes, and weights and is recommended by the makers for menus, reference catalogs and price lists, book jackets, announcements, counter displays, window cards, calendar backs, and other pieces exposed to handling.

ILLUSTRATIONS of how the Bernhard sans-serif type family may be used in advertising typography are shown in a twelve-page, 8½ by 11 booklet published by American Type Founders, Elizabeth, New Jersey. The booklet also contains specimen pages showing the range of sizes available in the roman and italic faces of this type.

CERCLA is the name of a new mechanical binding which permits of the flat opening of pages with a perfect alignment of the facing pages; the elimination of binding in signatures; the use of a wide range of attractive colors including bright metal, gold, bronze, primary and pastel colors, permitting match-



Cercla, clever new mechanical binding

ing or contrasting with the cover stock. An advertising campaign to promote its use has been launched by the Ellis T. Gash Company, Incorporated, Chicago, for Cercla, Incorporated, of Chicago. Additional information concerning Cercla may be obtained by writing to the company, direct or through THE INLAND PRINTER.

EGMONT and Egmont Medium, new type faces, are visualized in a twenty-four-page booklet, the first page of which is devoted to a character study of the type, letter by letter. The new type faces were created by S. H. deRoos of Amsterdam, Holland, and were cut for the line-composing machine by Inter-

ABDEGHMNP TT
Swash initials can be furnished in all sizes
12 point shown

type Corporation. In a statement by deRoos it is pointed out that a few sizes of a single weight of Egmont were first shown in 1892 at an exhibition held in Leipsic to commemorate the one hundredth anniversary of Goethe's death, and that the tragic death of Egmont, a Dutch nobleman, who had lost his life in the cause of patriotism, had inspired both Goethe and Beethoven to the creation of their famous works of literature and music called by his name.

E. P. A. A. to Hold Meeting

Active members of the Employing Printers' Association of America, Incorporated, have received a call to attend their annual meeting to be held at the Palmer House, in Chicago, October 25 and 26. According to the latest announcement issued from the Chicago headquarters of the association, of which J. M. Vollmer is secretary, the time and place were determined at the recent conference of the executive committee.

"This assembly will signalize the completion of a quarter of a century of successful operation by our association and the occasion will be fittingly observed, but the theme and tone of the meeting will not be reminiscent or historical," reads the call to the gathering. "Instead, with eyes to the future, we shall consider the present conditions and legislative perplexities confronting our members, so that each may be well equipped to deal with any personnel problem arising in an era of agitation, obstruction, and confusion."

John Miehle, Junior, Dies

John Miehle, Junior, the brother of the late Robert Miehle, inventor of the printing press bearing the family name, died at his home in Chicago on July 15, at the age of seventy-nine. He had been ill for five years. Mr. Miehle financed the construction of the first Miehle press in 1900, and for twenty-five years was affiliated with the Miehle Printing Press Manufacturing Company. Later he was with Huber Printing Ink Company.

Will Provides for Employees

Under the terms of the will of the late Roy T. Porte, whose death is reported elsewhere in this number of THE INLAND PRINTER, the employees of the Porte Publishing Company, of Salt Lake City, will share in an interest in the business amounting to about one-third, the bulk of the estate having been bequeathed to Mrs. Rhoda A. Porte, the widow; Harry W. Porte, of San Francisco, the son; and Helen Marie Porte, of Santa Monica, California, the daughter. Will was filed in accordance with legal requirements on July 27, by L. Eggertsen Cluff, attorney for the estate.

Representatives of the family as well as employees of the organization were apprised of the contents of the will prior to its filing in court, and, at the meeting, a statement of plans for the continuation of the business was made. It was stated that the present management would continue to operate in its respective positions under the supervision of an executive committee consisting of the trustee of the estate and company employees.

I. P. I. Extends Interests

Purchase by the International Printing Ink Corporation of a substantial interest in Ault & Wiborg Limited, a Canadian company, which in turn has acquired all the stock of the Ault & Wiborg Corporation of Canada, Limited, will result in closer coöperation of the several companies. It is announced that the Canadian company will continue to operate as in the past with its same management and personnel.

Certain inventions and processes which the Canadian organization controls will be made available for use in the United States by reason of the coöperative arrangement, and likewise, the inventions and processes of the International Printing Ink Corporation may be used under a license by the Canadian con-

cern. Under this arrangement, it is expected that more advancement will be achieved in the printing ink industry by both concerns, especially in view of enlarged activities of the research laboratories of the International Printing Ink Corporation.

One of the newer products and processes of the company that will be introduced in Canada is that identified under the name of Vaporin. This product, in meeting a demand for quicker-drying facilities on high-speed presses, is apparently coming into considerable prominence.

President of "Big Six" Dies

Leon H. Rouse, nine times elected president of New York's Typographical Union Number 6, died of pneumonia at his residence in Jersey City on July 7. He was born in Pontiac, Michigan, sixty-eight years ago, and served his apprenticeship as a compositor in Sherman, Texas.

When he was twenty-two years of age, he went to New York and became a member of the "Big Six," as the union is familiarly called. He became active in its affairs and was elected president for the first time in 1915. At that period the "comps" in that city were getting \$24 pay for a six-day forty-four hour week. He led several struggles for higher wages and shorter hours until now, it is reported, the pay is \$56 for a five-day thirty-seven-and-a-half-hour work week.

From the time in 1915 when he was elected president of the "Big Six," Rouse served continuously as its head—with the exception of one term, 1931-33—until his death. In 1931, he was elected vice-president of the International Typographical Union; the following year he became a candidate for the presidency but was defeated by the present incumbent, Charles P. Howard.

One of Rouse's hobbies was singing, and from 1906 to 1921 he sang as a baritone soloist in numerous churches in Manhattan, Brooklyn, and Hudson County, New Jersey. He was a member of the B.P.O.E., and the Royal Arch Masons. Surviving him are his widow and two daughters.

Opens Pittsburgh Branch

Ideal Roller and Manufacturing Company, Incorporated, with headquarters in Chicago, has announced the establishment of a new sales office, 239 Fourth Avenue, Pittsburgh, in charge of Arthur A. Linville. He will include in his territory the states of Pennsylvania and West Virginia, and also the western part of New York State. Mr. Linville has been in the graphic arts for many years and formerly was in charge of a roller business in Detroit. One of the new products of the Ideal Roller and Manufacturing Company which Linville will push in his area is a newspaper-press roller which is said to have anticipated the needs of the newer and faster presses.

Lithographers' Greeter

E. E. Straus of Louisville, Kentucky, who recently joined the Harris Seybold Potter Company, is in charge of its exhibit at the Great Lakes Exposition now being held in Cleveland and which will continue until October 4. Plans are being made by the Cleveland lithographers for a Lithographers Day at the centennial exposition, but every other day of the hundred days during which the exposition is running will find Mr. Straus cheerfully working as the "lithographers' greeter."

The Inland Printer for August, 1936

Spotlight on Hawaii

Radio broadcasts, newspaper advertising, and direct-mail pieces are being used by those printers of Hawaii, who are members of the Typothetae of Hawaii in a sales-promotion campaign with a three-fold purpose. This triple purpose, as stated by E. W. Stenberg, secretary-manager of the group, is "to tell what the Typothetae of Hawaii is, and who its members are; to create a desire for more and better printing and the buying of printing in Hawaii from the associated Typothetae members."

Executives and other buyers of printing were appealed to in the first mailing piece

Maurice N. Weyl Dies

Maurice N. Weyl, president since 1891 of Edward Stern and Company, Incorporated, printer at 140 North Sixth Street, Philadelphia, died suddenly at the University Hospital on July 23, after collapsing at his office. His brother, Julius S. Weyl, who was vice-president and treasurer of the company, and a former president of the U. T. A., died December 22, 1935. Maurice Weyl was two years older than Julius, having been born in Philadelphia, July 14, 1869. Besides making a success of the printing business, he devoted part of his outside energies to music and literature, and was the author of two novels,

Technical Session, U. T. A.

Ten subjects will be presented at the technical session of the Golden Jubilee convention of the United Typothetae of America to be held in the Netherland-Plaza Hotel, Cincinnati, September 28 to 30, inclusive. Plans arranged by the convention committee of which George H. Cornelius, first vice-president of the U. T. A., is chairman, call for technical addresses at the morning session of the convention on Tuesday, September 29. At the afternoon session of the same day, round-table clinics will be conducted, at which printers interested in a particular subject may join the group discussions.

PUT WINGS ON YOUR SALESMEN



A SALESMAN'S legs are his weakest point. No matter how ambitious he is, it's simply beyond his physical ability to call on all his five prospects in a single day. His legs can carry him over only a limited amount of ground in a given time.

Every day certain "prospects" are missed who should be seen; buyers remain unsatisfied and unaware of the desirability of your merchandise. Then, too, your salesman may see but one man in a firm, though buying decisions usually are made by not one individual, but by a group of executives. Any one of these may affect the success of your selling effort.

How to make all these calls, see all these hundreds of important people, get your information to them? By giving "wings" to your salesman—using some form of printed material, timed to reach your prospects exactly when you wish. It may be Folders, Booklets, Illustrated Letters, Mailing Cards, Brochures, Leaflets or Catalogs.

Whatever form it takes it can be made to repay its cost many times over, by increasing the number and size of the signed orders your salesman brings in. Skilled in devising such sales helps are members of Typothetae of Hawaii, an affiliate of the United Typothetae of America. Any one of these will be glad to assist you.

This is one of a series of advertisements sponsored by the Typothetae of Hawaii, affiliate of the United Typothetae of America, whose members are: Advertising Publishing Co., Gordon Island Publishing Co., Hawaiian Printing Co., Hilo Tribune-Bulletin, Honolulu Star-Bulletin, Maui Publishing Co., Honolulu Printing Co., Pacific Herald Publishing Co., Paradise of the Pacific, The Printing Co.

Can you imagine? a quartette without the tenor!



Is there a tenor in the house? The boys are finding it a little difficult to "take" the missing voice. . . . Somehow it reminds us of the man who staged a sales campaign without the aid of Direct Advertising. Such a campaign CAN SUCCEED, after a fashion, and to a certain degree, just as the singers without the tenor can achieve a harmony—of sorts. But Direct Advertising can make selling success so much easier!

There are four primary sales helps available to the average merchant: Newspaper Advertising, Radio, Window Display, Direct Advertising. Many merchants find use of all four yields true harmony—largest return on the advertising investment. Direct Advertising—folders, counter cards, letters, return cards, bulletins, booklets, house organs, and other printed pieces of art may be least expensive of the four primary sales helps. Carefully handled it often gives largest direct returns in actual sales.

Direct advertising is the sales-aid of every other form of advertising. It "harmonizes," gives perfect team-play. There are 49 different ways in which it can be used; for some of these, there are no satisfactory substitutes.

Valuable information—what the subject is available to the business man who will consult any member of the Typothetae of Hawaii, affiliate of the United Typothetae of America. The members are: Advertising Publishing Co., Gordon Island Publishing Co., Hawaiian Printing Co., Hilo Tribune-Bulletin, Honolulu Star-Bulletin, Maui Publishing Co., Honolulu Printing Co., Pacific Herald Publishing Co., Paradise of the Pacific, The Printing Co.

Typical newspaper advertisements that are appearing as part of an ambitious campaign designed and sponsored by the Typothetae of Hawaii

to confine their buying to Hawaii, and to buy their printing from the members of the printers' group. Similar pieces followed. These were supplemented by a series of ten newspaper advertisements, five columns wide by twelve inches, published every Wednesday. In between mailings and appearance of the newspaper ads, radio programs were broadcast—one-hour programs of Hawaiian music interspersed with announcements conveying the same messages as were given in mailing pieces and newspaper advertising.

During the month of May, the Honolulu Chamber of Commerce scheduled its seventh annual Hawaiian Products Exhibit, and the Typothetae leased a booth, 30 by 10 feet, in which a Miehle vertical press and a linotype machine were in operation, setting type and printing the four-page program of events, including information about the graphic arts of Hawaii and the manner in which the printing industry contributed to the well-being of the islands. About 175,000 persons visited the show and about 100,000 programs were printed and distributed.

Stenberg said that the campaign was to have ended June 30, but that the members had decided the results were so gratifying they would continue through August.

several musical compositions, and numerous articles on technical printing problems. He is survived by his widow and two sons—one, Edward, an attorney, and the other, Charles, a professor at University of Pennsylvania.

Cincinnati Firm Purchased

The assets and business of the Standard Printing Ink Company, Cincinnati, were acquired last month by the International Printing Ink Corporation. Standard's business will be incorporated in the South Western division of International, and will have its headquarters and manufacturing plant in Cincinnati. Robert and Edward Kuhn and W. F. Cornell, formerly the active management of Standard, will be in charge.

Roe Joins Paper House

Herman Roe, the former secretary of the Minnesota Editorial Association, and a former vice-president and field secretary of the National Editorial Association, has joined the executive staff of The F. G. Leslie Paper Company, of St. Paul, Minnesota. His title is vice-president in charge of sales. Roe has been for twenty-five years publisher of the Northfield (Minnesota) News.

Subjects and speakers thus far announced for the technical session are: "Type Design for Display Requirements," Harry L. Gage of Mergenthaler Linotype Company, Brooklyn; "Photoengraving—Newest Methods of Production," M. C. Gosiger, of The Schultz-Gosiger Company, Cincinnati; "Electrotypes and Stereotypes—Modern Trends and Uses," speaker to be announced; "New Things in Color and Printing Ink," George L. Welp, of International Printing Ink Corporation, New York; "Printability of Paper," Kenneth Hunt, of Champion Paper and Fibre Company, at Hamilton, Ohio; "Makeready Via Precision, Press Correction, and Pre-Makeready Methods," H. W. Hacker of the H. W. Hacker Manufacturing Company, Chicago; "Rollers—Kinds and Uses of Modern Printing Rollers," Herbert C. Mackenzie, of the Ideal Roller and Manufacturing Company, of Long Island City, New York; "Offset Lithography," illustrated with motion pictures, Harry A. Porter, of Harris-Seybold-Potter Company, Cleveland; "Intaglio Printing," Alfred M. Geis, of Alco-Gravure Company, Baltimore; and "Bookbinding," a sound picture supervised by Raymond E. Baylis through the courtesy of the Binders Board Manufacturers Association, New York.

Brandtjen & Kluge Expands

By adding 60 per cent more production space to its present facilities Brandtjen & Kluge, Incorporated, St. Paul, Minnesota, hopes to keep up with its orders. Even with three shifts a day the company found it difficult to keep pace with the demand for Kluge presses and feeders, so the company's three-story building is being expanded to occupy a total area of 61,200 square feet.

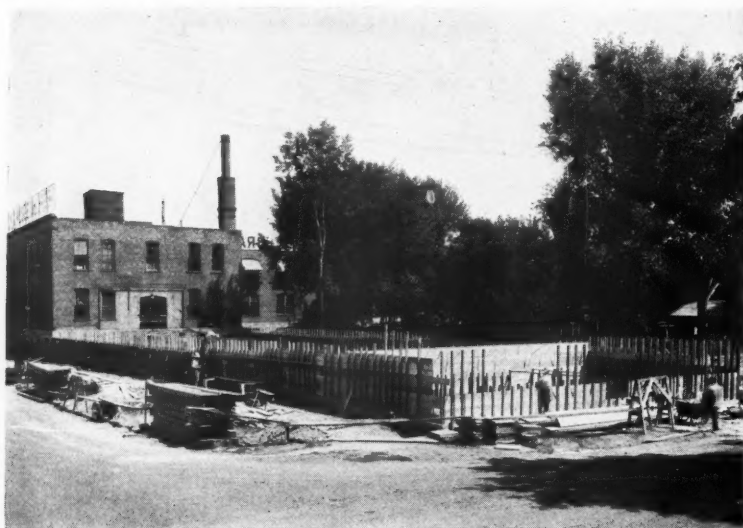
Back in 1919, Brandtjen & Kluge found that 5,000 square feet was ample space. But two years later, when the Kluge feeder was getting its stride, manufacturing space had to be almost trebled. Seven years later the firm purchased a factory building of 34,500 square feet, where the Kluge automatic press

21,916,000 man-hours. Accident frequency in this field was slightly higher in 1935, in comparison with 1934, it is announced, but accident severity was considerably lower.

During the last two years, companies having fatalities or permanent partial disabilities have been requested to make special reports on the circumstances involved in such injuries, so that better information could be developed on the fundamental causes of the serious accidents in the industry.

H. W. Alexander Reports

A sales executive who really "goes places" is Harry W. Alexander, general sales manager of American Type Founders, of Elizabeth, New Jersey. He is said to average



Brandtjen & Kluge adds 60 per cent more production space to plant, St. Paul, Minnesota

was developed. Last fall, it was reported that every branch of production had gone on a twenty-four-hour basis. The company owns property adjacent to the present building, so there's room for still further growth if business keeps on as briskly as at present.

C. C. Walden, Senior, Dies

Charles Carroll Walden, Senior, president of Walden, Sons and Mott, Incorporated, publisher of trade journals, died at his home at Ridgewood, New Jersey, on July 14. He was eighty years of age. Among the publications issued by his firm are *Paper and Paper Products*, *Walden's A B C Guide for the Paper Industry*, and *The Paper Catalog*. Mr. Walden, at the age of seventeen, started to work for Howard Lockwood, publisher of *The Paper Trade Journal*. His father also was employed by Mr. Lockwood, and in 1884 father and son went into business for themselves. In 1886 they brought out the first issue of *Walden's A B C Guide*. The firm combined with the Walden-Mott Company in 1919.

Safety Statistics Given

Today's printing and publishing industry ranks fifth in frequency of accidents among thirty major industries reporting annually to the National Safety Council, Chicago, according to director of publicity Tom A. Burke. The reports have been assembled from thirty-eight printing and publishing establishments whose employees worked a total of

40,000 miles a year. On July 13, he and Mrs. Alexander returned on the *Zeppelin Hindenburg* from a combined business-and-holiday trip abroad. They had been passengers on the maiden eastern voyage of the *Queen Mary*. Mr. Alexander reports excellent business conditions in England, Sweden, and Norway, but points out that import regulations work against American exports to Germany, Denmark, and Italy. France, he says, is in a state of chaos; and Russia, which is producing most of the things it consumes today, buys comparatively little from the outside world.

Offers Free Dummy Service

Standard Paper Manufacturing Company, Richmond, Virginia, has issued what it calls the *Sulgrave Dummy Selector and Suggestor*—a copyrighted portfolio, bound with one of the newer forms of binding, containing twelve standard sizes of dummies, cut to measurement, with data printed thereon concerning the number of sheets required for each thousand units. Other data carry suggestions as to the kind of cover to run with samples shown, each dummy showing on its face that there are four or six options in connection with the use of each suggestion. Postage requirements are also stated for each unit. Ready-made *Sulgrave* dummies are available without any cost to printers at the forty-four paper jobbers throughout the country who handle the *Sulgrave* line. The dummies are mounted on black cardboard.

Printing Specimens Requested

Some of the finest printed specimens produced in America will be seen at the 1936 annual exhibition of commercial printing, to be held by the American Institute of Graphic Arts, New York City, October 20 to November 7. Certificates of merit will be awarded for all entries selected by the judges for hanging, and, following the New York showing, the exhibit will be taken to other key cities throughout the country.

Entries will be judged, and exhibits shown, under five classifications, as follows: 1, Books, (for advertising), booklets, catalogs, house-organs; 2, folders and broadsides; 3, stationery and forms; 4, display and novelty pieces; 5, publication advertisements. Specimens may be submitted by the designer, printer, advertising agency, or the client for whom executed, and must have been produced in the United States or Canada since September of last year.

The exhibition, intended to be a record of the best commercial printing of the year, will embrace material produced chiefly through the arts and processes commonly included in the graphic arts. While pieces produced as examples or demonstrations will be accepted, it is announced that preference will be given to pieces that have been produced and sold as commercial work.

Specimens must be postmarked not later than the closing date, September 15. Complete details can be secured by writing to Louis H. Frohman, chairman of the Commercial Printing Exhibition, 125 East 46th Street, New York City.

Normand Press Organized

Milton N. La Pidus has announced the formation of The Normand Press, Incorporated, in New York City. High-speed presses of various sizes and a modern composing room are featured. Mr. La Pidus is president; William Schleicher is vice-president in charge of production and sales; and Grace E. Mahon is in charge of layout, typography.

Need for Training Shown

The graphic arts industry is in need of trained personnel and suffers because many now employed in the industry do not get sufficient training of the right sort supplementary to their jobs, according to David Gustafson, secretary of the Graphic Arts Educational Council of Chicago. This belief is based on a survey recently made by the educational group, the results of which indicate a decided lack of educational facilities in this important field.

None of the schools or trade organizations which responded to the questionnaire submitted by the group mentioned bookbinding as a subject of instruction, nor do there seem to be any classes maintained by manufacturers of bindery equipment. No classes were reported in the fields of electrotyping and stereotyping, either. Mr. Gustafson pointed out that one of the most surprising discoveries of the survey was the fact that not one separate class in proofreading is scheduled in any of the institutions covered by the recent survey.

The creation of additional facilities for education was strongly urged, "not only to aid the printing and publishing industries here in Chicago, but to help fit many men and women for jobs now existing or soon to appear in this field."

The Inland Printer for August, 1936

Wimble Tributes Continue

Tributes to the character of the late Frederick Thomas Wimble, pioneer printing-ink manufacturer of Australia, who died in January of this year, continue to come from various sources, both public and personal. The following, written by J. F. Wilson, secretary of the Printing Industry Employees Union of Australia, N.S.W. branch, is typical of the esteem expressed.

"If there is one man more than another whose name and achievements will be honored in the printing industry in Australia and New Zealand it is the late Fred. T. Wimble. The high standard of printing in Australia, is in no small measure due to the true, fine interest Mr. Wimble and his organization had in providing material and machinery for the better equipment of our craftsmen."

Mr. Wimble, founder of F. T. Wimble and Company, Limited, Sydney, widely known supply house for the printing trades of Australia and New Zealand, had traveled extensively and formed many warm friendships in the United States and Europe. His death occurred in his eighty-ninth year. The present head of the firm is George Wimble.

British Plan Big Show

Fifty organizations, including the British Federation of Master Printers, the Association of British Manufacturers of Printing Machinery, Limited, and others, have united to promote the success of the Ninth International Printing, Stationery and the Allied Trades Exhibition to be held at Olympia, London, England, November 23 to December 5. In the first official bulletin concerning the proposed exhibition, names of approximately 200 manufacturers of printing equipment and suppliers of materials and services are listed as among those who have signed contracts or otherwise indicated that they were going to use exhibition space at the forthcoming exposition.

In its introductory statement, the information is conveyed by the management of the exhibition that it has been seven years since such an exhibition has been held; that the plan had been to hold exhibitions at four-year intervals but that the size of the show and the heavy nature of its exhibits have been the chief cause for failure to have them at such short intervals, in addition to which an exhibition of this magnitude needs a specially and technically convenient setting; and that the announced dates for the show have only recently become available, due to other demands on "Olympia, London's finest hall for machinery exhibitions."

"That the time is now definitely ripe for a printing exhibition is proved clearly by the quantity and quality of the exhibits which will be seen there," reads the statement in the announcement. "The immense strides this great industry has made in even so short a period as seven years will be mirrored in the technical improvements in plant equipment, processes, and supplies to an almost unbelievable extent, and to miss this opportunity of seeing under one roof the cream of the world's printing machinery working under 'shop' conditions would be to ignore some of the finest moves of progress."

Plans have been made by which the heavy machinery will be exhibited under working conditions in the main hall of the ground floor. In another hall, displays of engraving processes and related platemaking businesses will be shown, while in the gallery may be

seen the exhibits devoted to stationery, paper-making, and printing trade sundries. Many of these will be working exhibits. Everything that can be done to make this an outstanding affair, it is promised, will be done. Public response already has run high.

To promote attendance, special rates of admission are being offered to "works' parties" consisting of "not less than a dozen."

Listed under the patrons of the exhibition is the International Bureau of Federations of Master Printers which includes the following organizations: the Association of Master Printers of Roumania, Federation of Austrian Master Printers, Federation of Copenhagen Master Printers. Also Federation of Estonian Master Printers, Federation of Master Printers in Finland, the Federation of Master Printers in Hungary, Federation

Exposition at Cleveland

Printing machinery in operation is highlighted at the exhibits of the graphic arts section of the Great Lakes Exposition at Cleveland which was formally opened on June 27, and will continue for one hundred days, closing October 4. Among the exhibitors are twelve printing concerns, seven paper merchants, two printing-ink manufacturers, two envelope manufacturers, three advertising typographers, one photoengraver, one electrotypist, five printing machinery manufacturers, and three bookbinders.

Two horizontal presses, hooked up in tandem and run as a two-color press, and one vertical, have been installed by the Miehle Printing Press and Manufacturing Company. A 10 by 15 automatic-fed Kluge has been



Printing machinery in operation at Cleveland's Great Lakes Exposition, graphic arts section

of Master Printers in Luxembourg, German Federation of Master Printers, Master Printers Federation of Yugoslavia, Swedish Federation of Master Printers, Swedish Printing Trade Employers' Federation, and United Typothetae of America.

Photolithographers to Meet

Lithographic platemaking, presswork, and management are subjects to be considered at the convention of the National Association of Photolithographers to be held in Atlantic City, New Jersey, September 18 to 20, inclusive. William C. Huebner will give an address on the relative merits and uses of paper, film, and glass negatives with relation to the quality and cost of work to be done. Summerfield Eney, of the Champion Paper and Fibre Company, will conduct a discussion period during which press problems will be considered, including questions pertaining to long runs from albumen plates, how to avoid blanket difficulties, picking and streaking.

William J. Volz, of Sackett & Wilhelms Lithographing Corporation, Brooklyn, will preside at the session at which plant budgeting, uniform costs system, and hourly costs will be discussed. A. P. Reynolds, chemist for Spaulding Moss Company, Boston, Harvey Glover, of Sweeney Lithograph Company, Belleville, New Jersey, and others will discuss technical problems. Walter E. Soderstrom is general secretary of the association, which was organized several years ago.

installed by the Brandtjen & Kluge Company. The Dexter Folder Company installed two Cleveland folders while the American Type Founders Company supplied a spray gun and all composing-room fixtures. Chandler & Price Company, whose headquarters are in Cleveland, is also actively interested in the exhibit.

Details for the exhibits of letterpress printing were worked out by a graphic arts exhibition committee composed of the following leaders: J. F. Barkes, Caxton Company, chairman; B. B. Eisenberg, Corday & Gross Company; J. A. Gideon, J. C. Hub Manufacturing Company; Harry Petriquin, Petriquin Paper Company; and Frank Sherman of Standard Envelope Company. E. T. Engle, of The Cleveland Typothetae Association, is treasurer of the committee. Some 1,200 square feet of floor space is used for the graphic arts section alone.

A point of interest in the Exhibition Hall is a large offset lithographing press which is being shown by the Harris Seybold Potter Company, of Cleveland. Actual commercial work is being produced on it for one of the lithographing companies that are coöperating in the exhibit.

Frank Buell Jenvey Dies

Frank Buell Jenvey, former president of the Eddy Press Corporation, of Pittsburgh, died at Cumberland, Maryland, on July 13, at the age of seventy-four. Mr. Jenvey was a native of Marietta, Ohio.

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by

THE INLAND PRINTER COMPANY

205 WEST WACKER DRIVE, CHICAGO, ILLINOIS

Volume 97 AUGUST, 1936 Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

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FOREIGN SUBSCRIPTION AGENTS

THE MACLEAN COMPANY OF GREAT BRITAIN LTD., 2, 3 & 4 Cockspur Street, London, S.W.1, England.

HUNTER-FENROSE, LTD., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & CO. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A/S NARVESENS KIOSKKOMPANI, Postboks. 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

R. B. HIRAT, Director, The Mohan Press, Ahmednagar (Deccan, India.)

VELLUMS and FABRICS

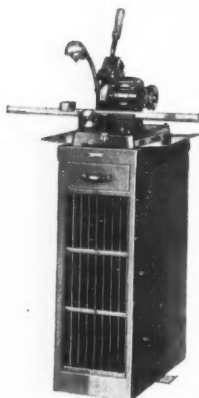
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Send for samples and prices in sheets or rolls

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Rouse Vertical Rotary Miterer with its automatic clamp is a definitely modern machine that excels all others in speed and accuracy in mitering direct from material in strips. Sample borders and ornaments, with representative production time will be sent upon request.

H. B. ROUSE & CO.
2218 Ward Street, Chicago, Illinois

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. *Cash must accompany order.* The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer make the most money. Many printers and advertising men have graduated from this old established school; common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 950-C, Chicago.

BOOKS

DIVIDE THE WORD CORRECTLY—Contains more than Ten Thousand words correctly divided according to approved typographical standards; also important rules and other valuable information; indispensable to linotype operators, hand compositors, and proofreaders. Imitation leather, flexible cover, price \$1.50; refunded if not satisfactory. M. J. HAESSLY, Publisher, 3710 West Burnham St., Milwaukee, Wis.

BUSINESS OPPORTUNITIES

FOR SALE—One-third interest in well-equipped printing office; bargain for cash; retiring; splendid opportunity for energetic young man. G 952

FOR SALE

FOR SALE—The following Kidder roll feed, bed and platen presses with numerous attachments, including both cut-off and rewind, printing on one side only in one or two colors: 1—15 by 30 inch; 1—12 by 26 inch; 2—12 by 16 inch. Also one color 36 by 48 inch Kidder roll product rotary press; and one two-color 36 by 48 inch Kidder roll to sheet rotary press. All in good condition; reasonable prices. G 950

ONE MONOTYPE KEYBOARD and composition caster, over 1,000 fonts of matrices; equipment operating daily; first-class condition. For further details write KLINGSTEDT BROTHERS COMPANY, Canton, Ohio.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photo-engraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY COMPANY, 18 East 16th St., New York, N. Y.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 South Dearborn St., Chicago, Ill.

MODERN PRINTING PLANT in Austin, Texas, doing \$35,000 gross business; will sell debt free for \$18,500. Write for full particulars. COOK PRINTING CO., Austin, Texas.

PRICES REDUCED—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

FOR SALE—50-inch Seybold auto cutter; guaranteed in first-class condition. G 907

HELP WANTED

Foreman

COMPOSING ROOM FOREMAN—Must know book, catalog, and color composition, how to route work efficiently and economically, and plug up leaks; pleasant working conditions with an old established company in Western New York; non-union. G 949

Plant Superintendent

PLANT SUPERINTENDENT—A modern, progressive, union plant in the middle west desires a general plant superintendent; he must possess good character, a broad and comprehensive knowledge of production, executive ability and the faculty of handling men. Full responsibility for the economical production of commercial printing, color work, catalogs, publications, etc., will rest on his shoulders. The man selected is assured of a future. G 947

SITUATIONS WANTED

Estimator

ESTIMATOR—INSIDE SALESMAN—A graduate estimator; seven years' practical "shop" experience; training in cost finding; references; at present employed as compositor. G 928

Foreman

PRINTER-FOREMAN—Can handle small or medium-size commercial printing or newspaper plant; 18 years' experience; steady, allround man; want to connect with growing plant with a future. Let me tell you what I can do and prove it; well recommended; state salary in first letter, PRINTER, 5 Cross St., Orleans, Vt.

Megill's Patent
SPRING TONGUE GAUGE PINS
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QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
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Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

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DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

Plant Superintendent

PLANT SUPERINTENDENT—Composing room and pressroom; produces fine process and black and white printing economically; 18 years' experience. G 925

Pressroom

CONSCIENTIOUS, SOBER, steady man, now situated in large rotary pressroom, desires connection with a concern offering steady position; prefer small pressroom in middle west; A-1 make-ready man; can be depended upon; desire position about October 1st; go anywhere. G 951

CYLINDER PRESSMAN, reliable, competent, sober, honest, seeks a position; will go anywhere; experienced on all classes of work, including black and colors. G 953

PRESSMAN, cylinder, job cylinders, wants position; 20 years' experience job, halftone, color; familiar offset process; Pacific Coast preferred. G 879

Typographer

TYPOGRAPHER, with customer contact training in retail and agency field in Midwest, desires connection with high-class typographer in East; would consider commercial plant with opportunity to study color; good references; available September 1st. G 948

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years

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Stock, sharp and
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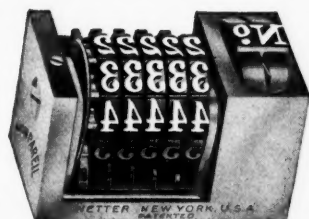


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better invest-
ment in printshop
or bindery than a
keen, true cutting
knife. There's no bet-
ter cutting knife on the market than
COES. Write today for complete infor-
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LORING COES COMPANY
Established 1830 WORCESTER, MASS.

WETTER Nonpareil Model

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All Steel Construction • Removable N° Slide
Clear Cut, Deeply Engraved Figures
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All Parts Subject to Wear Hardened

SOLD BY ALL DEALERS AND BRANCHES

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Manufactured by

WETTER NUMBERING MACHINE COMPANY

Atlantic Avenue and Logan Street, Brooklyn, New York



Rush with a capital "R" by RAILWAY EXPRESS

Getting them through is Railway Express' own specialty. On urgent shipments, whether they weigh ounces or tons, we can in many instances give overnight service. Railway Express picks up all shipments by fast motor truck, forwards them on swift passenger trains, delivers promptly on arrival. With 23,000 offices at your disposal across the continent, we reach anybody practically anywhere, at any time. All transactions are checked from beginning to end by a receipt at pick-up and another on delivery, and automatically include liability up to \$50. It's a thorough, personal service, no delays, no side-tracking, and no extra charge for this extra-careful handling.

For service or information telephone the nearest Railway Express office.

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List your products in the Buyers' Guide at economical rates.

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

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B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

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FORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "Figuring Printing Costs" and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHER MFG. CO., Milwaukee, Wis.

Calendars

WHOLESALE CALENDARS, complete line. Do your own imprinting. Retail and wholesale prices furnished. FLEMING CALENDAR CO., 6543 Cottage Grove, Chicago.

Calendars and Calendar Pads

1937 CALENDAR PADS, sizes from 1x1½ to 10½x20, in black and white, India tint, red and black, brown and white; fish pads. 3-months-at-a-glance pads, gold cover pads. Write for catalog. GOES LITHO-GRAPHING CO., 35 West 61st St., Chicago; 53K Park Place, New York
THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Camera Bellows

CAMERA CRAFTSMEN CO., Bellows made to order for all types of photoengravers' cameras, 1515 Belmont Ave., Chicago, Ill.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Christmas Cards

CHRISTMAS CARDS FOR THE TRADE—Beautiful one gauge assortments and complete line Personal Christmas Cards; easily imprinted. Write for catalog and trade prices or request samples on approval. NEW ENGLAND ART PUBLISHERS, North Abington, 304, Mass.

Composing-Room Equipment For Sale

GET MONEY for old, idle equipment—highest prices paid. We buy, sell fonts, molds, magazines, etc. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Typefounders.

Die Makers

GUARANTEED STEEL CUTTING DIES for cutting paper, cardboard, thin wood or metal on your press. Send diagram for quotation. Prompt service. SUTPHEN & SUTPHEN, 538 S. Dearborn St., Chicago, Ill.

Easels

CARDBOARD EASELS for all Display Signs. Samples and prices on request. STAND PAT EASEL CORPORATION, 66-68 Canal St., Lyons, New York.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westingshouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron: 5½ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Intertype and Linotype Repair Parts

WILLIAM REID CO., 537 S. La Salle Street, since 1912, will be moved to 2271 Clybourn Avenue by May 1st, phone: Diversey 3766. General repair Linotype and Intertype parts, molds, etc.; makers Reid magazine racks, etc. 2271 Clybourn Ave., Chicago.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Ave. at 76th Street, Chicago.

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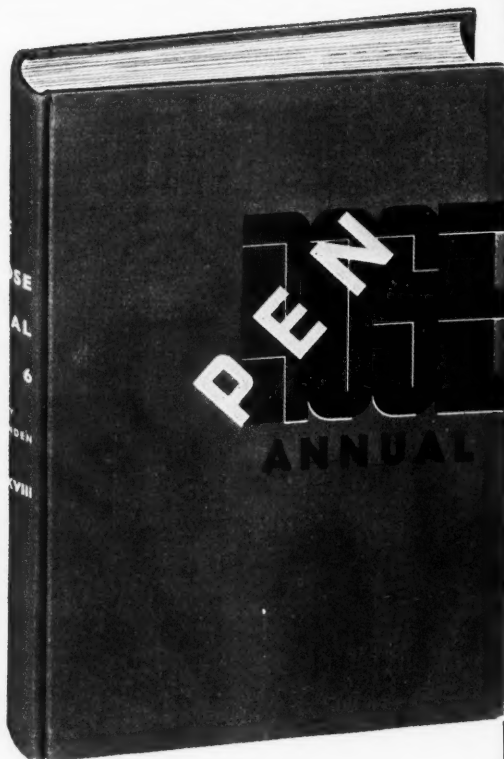
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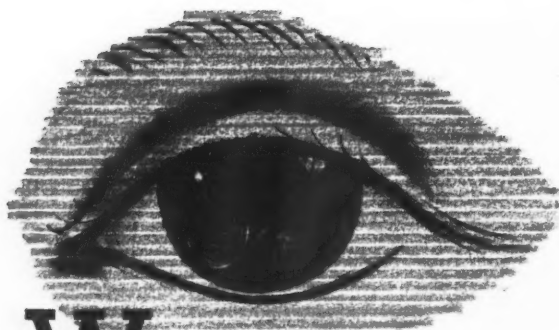
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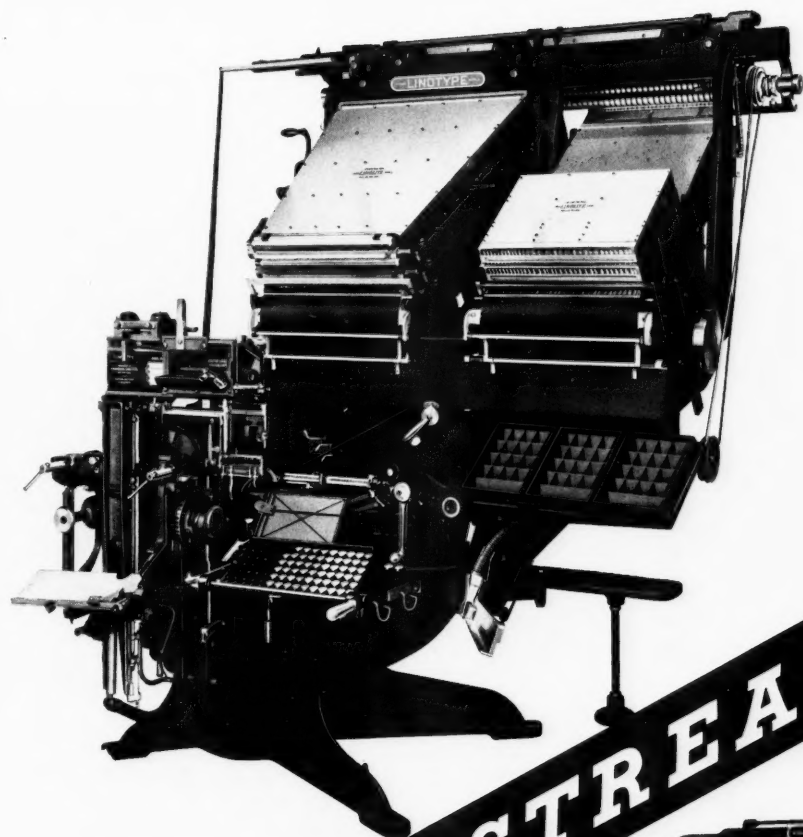
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They never complained much about the labor of shifting magazines, either. But now that shifts can be made with one effortless turn of the handle, they are enthusiastic in acclaiming this feature, too.

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Model 30—4 Main Magazines

4 Auxiliary Magazines

Mixed composition from any two adjacent magazines.

THE BLUE STREAK LINOTYPES

BLUE STREAK

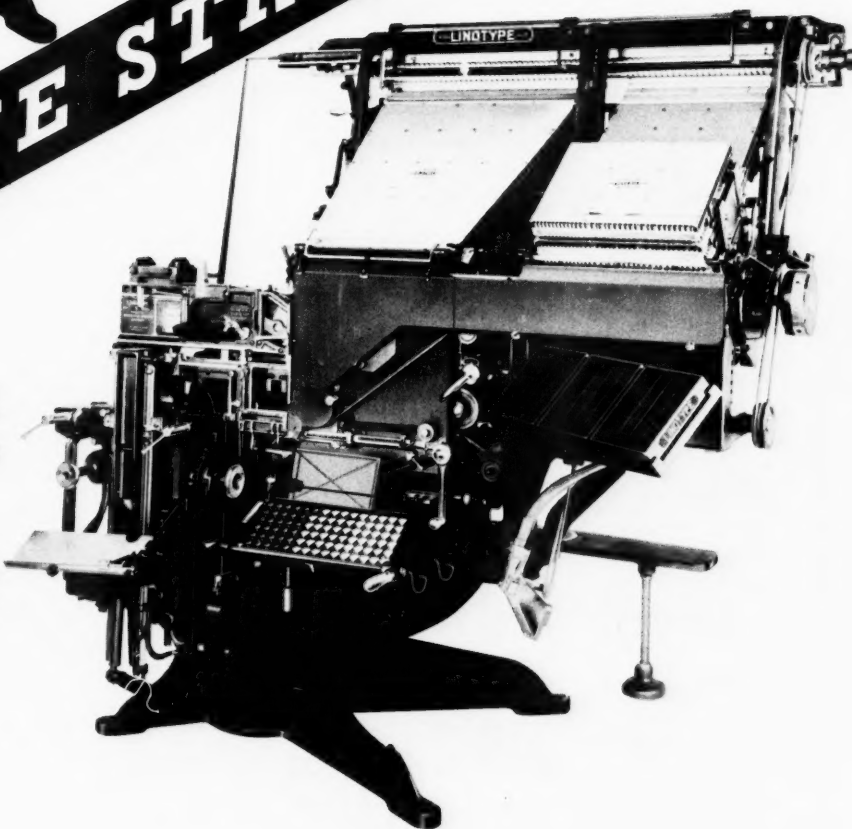
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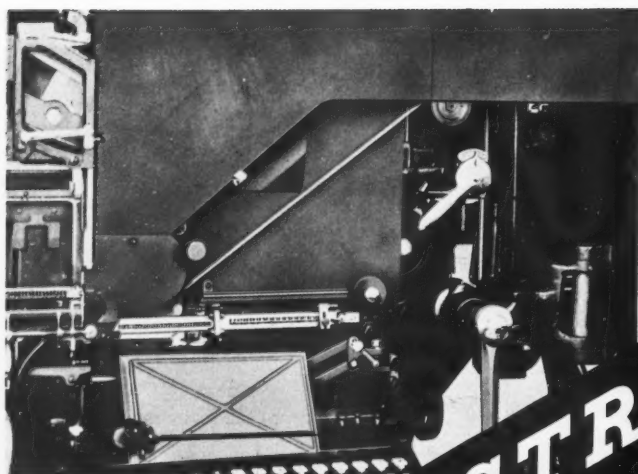
Model 8—3 Main Magazines

Model 14—3 Main Magazines

3 Auxiliary Magazines

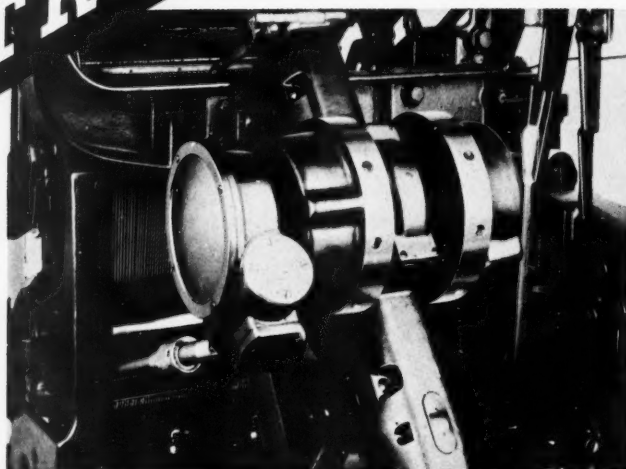
Any of these models can also be supplied as Two-in-One or All-Display Linotypes.





This shows the Optic-Aid Front, the One-Turn Shift and the Unit Control lever which shifts the action of the handle from main to auxiliary magazines.

THE BLUE STREAK LINOTYPES



Here is the mechanism that makes the One-Turn Shift possible. Large, flat spiral springs counterbalance weight of magazines and supporting frames so that the lightest touch moves them up or down.

74 FEATURES OF THE BLUE STREAK LINOTYPES

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Swinging Keyboard
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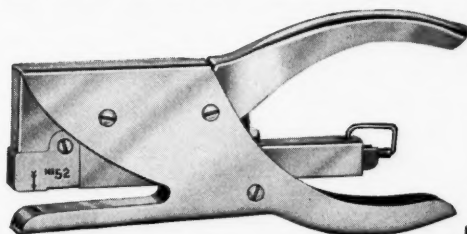
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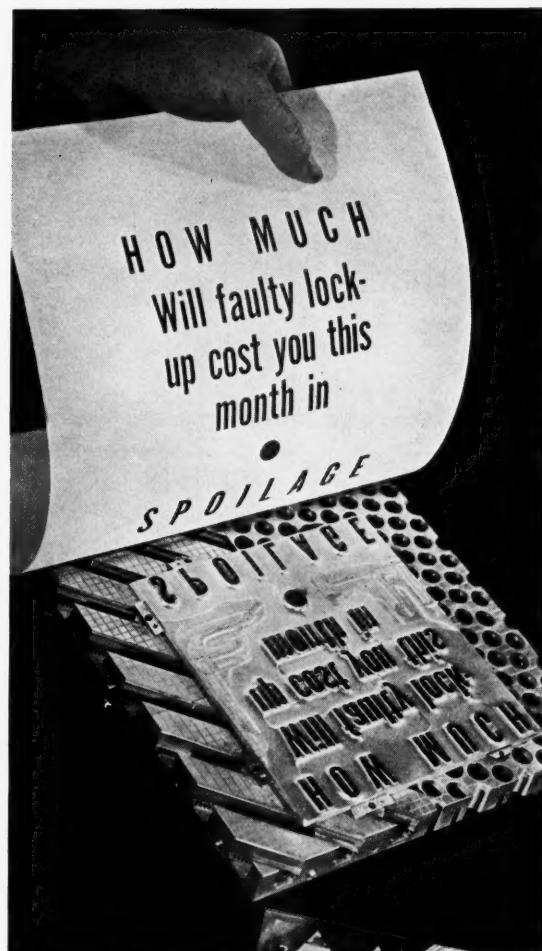
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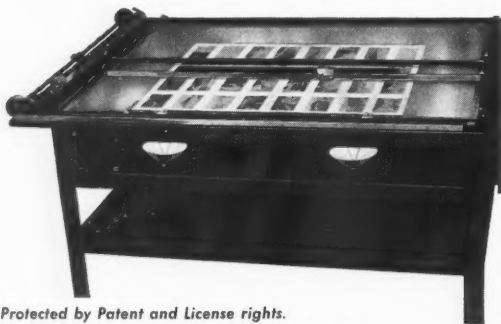
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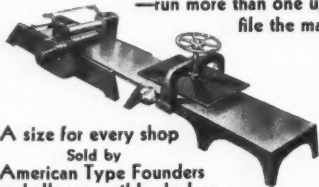
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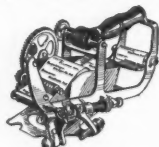
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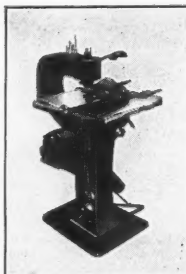
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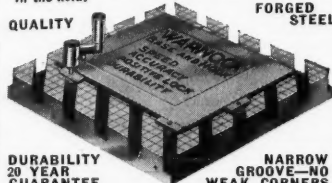
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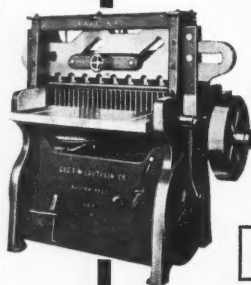


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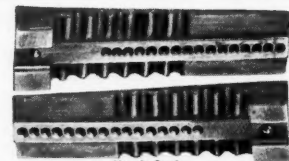
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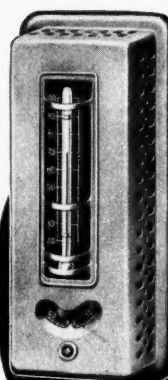


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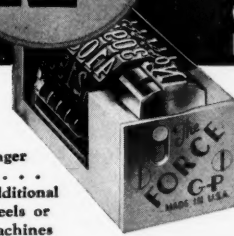
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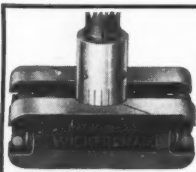
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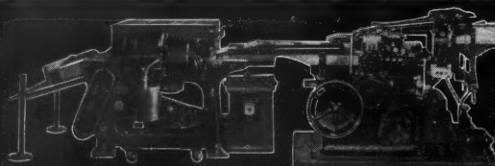
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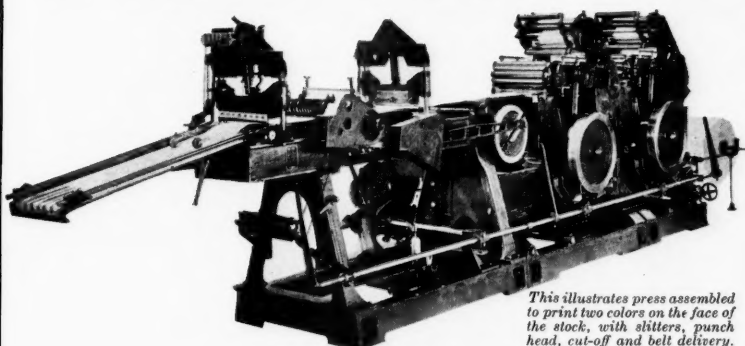
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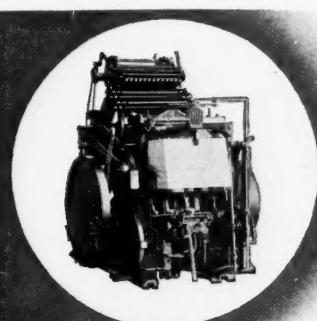
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The Inland Printer

The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor

Volume 97
August, 1936
Number 5

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THE INLAND PRINTER, August, 1936, Volume 97, No. 5, Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

Manuscripts should be accompanied by postage for their return if unavailable. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except, of course, to accord them courteous attention and ordinary care.

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Western Advertising: William R. Joyce, 205 West Wacker Drive, Chicago, Ill.
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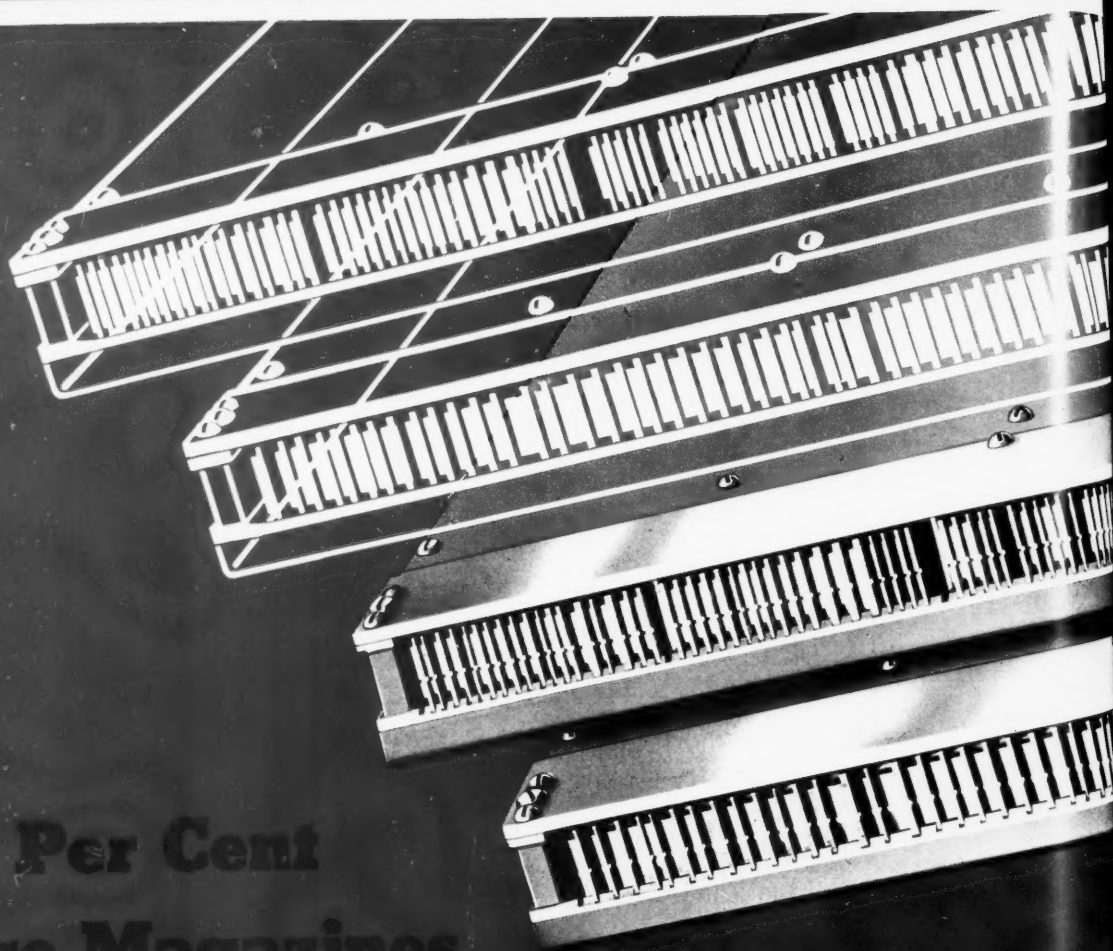
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